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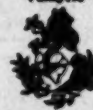
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VOL. LXVII.—NO. 16

NEW YORK, WEDNESDAY, OCTOBER 15, 1913.

WHOLE NO. 1751

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Saint-Saëns Silent on German Music—
New Work by Bruch—H. H.
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Berlin W., September 27, 1913.

Proposed Government control of the concert and operatic agencies, which I mentioned last week, is the all absorbing topic here in musical circles at present. The subject has been taken up by the press and many important artists have been requested to express their views in the columns of the daily papers. In the case of concert agencies the three most vital points in the new law are: (1) Getting a concession (2) having the commission on engagements for artists reduced from 10 to 5 per cent; (3) most all important of all, curtailing of their activities by forbidding them to arrange concerts on their own responsibility.

The views expressed by numerous people of prominence in the musical world are widely at variance with one another. The heads of the leading concert bureaus see only ruin and disaster in the proposed law as exemplified in Clauses II and III. They are all heartily in favor of Clause I, concerning the granting of a concession. This is a natural standpoint for them to take, for there are too many agencies already. Most of the artists, on the other hand, favor the establishment of as many agencies as possible, since that prevents any possibility of a monopoly. The concertizing artists are, almost without exception, in favor of the reduction in commissions paid to the agents, but they do not approve Clause III. When the agents arrange concerts at their own risk they are, of course, compelled to engage artists. So it is, of course, in the interest of the artist that the power of the concert directions should not be curtailed in this respect.

Dr. Paul Marsop, the well known music litterateur, is wholly opposed to the work of the agents as their bureaus now are being run. He attributes many of the evils of the day, particularly the immense overproduction in the concert field, to their activities. Several others also claim that the foisting of the hundreds of mediocrities upon the public is due to the desire of the agencies to arrange as many concerts as possible. It seems to me, however, that this reproach is not wholly justified; the real root of the evil is to be found in the output of the endless schools and teachers of music which turn out more than twice as many professional musicians each year as can possibly be assimilated in the general musical life. The greater part of these are poorly endowed and insufficiently equipped, as



THE BOHEMIAN QUARTET.
As seen and sketched by a keen visioned Munich artist. Observe the cellist Wiham, with his famous bald pate and note the size of and his manner of holding his instrument. The respective sizes of the first violin and the viola (opposite) also are interesting. This sketch appeared in a German illustrated weekly without comment.

every one knows who attends the concerts given by hundreds of debutants each season.

A special meeting of artists, lawyers and others interested, was held in the large hall of the House of Representatives on Monday evening, when the various subjects pertaining to this whole question were brought up and debated upon. The musicians present were mostly of the second and third rank and they were singularly unanimous in declaring themselves against the agencies. They at-

tribute their lack of engagements to the agents, whereas in reality it is not their fault. The musical societies do not want such singers and virtuosi. If they imagine that they would be in clover under some other system they are very much mistaken. The really great artists have no difficulty in securing engagements in this country, either with or without the aid of an agent and for the others well paying engagements are becoming more and more difficult to secure. Suppose the law were to go into effect with the result that the leading concert directions were driven into bankruptcy—and that might well be the case. A leading manager assured me the other day that his expenses in securing engagements for artists average at least 6 per cent., or more than half of his present commission of 10 per cent. What would be the result if the agents go out of business? What substitute have the artists? Who would take the place of the agents? It is safe to predict that a large percentage of the better class of artists would find themselves without any engagements at all. Various schemes have been proposed by means of which the singers and instrumentalists would be independent of the agencies, but to the practical minded person they sound Utopian. In Dusseldorf a society for concertizing artists already exists whose purpose it is to further the interests of its members through securing engagements for them, but thus far the results are very unsatisfactory. One of those who wrote most bitterly against the agencies in the columns of the Lokal Anzeiger was Hermine Bosetti, the Munich soprano. She tells why she refused to pay her agent his commission in one important instance, because he had merely helped to secure the engagement; then she points out how he revenged himself by paying no more attention to her and she, as a result, lost many engagements. It did not seem to occur to her that she herself killed the goose that laid the golden egg. Among those who have expressed their views through the medium of the press are Willy Burmester, Emil Sauer, Moriz Rosenthal, the concert agencies Hermann Wolff and Eugen Stern, the lawyers Dr. Osterrieth and Leo Kempner.

It is easy enough to preach reform, but the practical application of it often tells another story. While this dis-

PICTURES OF COUNT GEZA ZICHY.



COUNT ZICHY IN 1860, BEFORE HE LOST HIS RIGHT ARM.



FRANZ LISZT AND COUNT GEZA ZICHY.



COUNT GEZA ZICHY.

The famous one-armed Hungarian pianist, whose Memoirs have just been published. (From a photograph taken in 1881.)

[These illustrations should have accompanied the article on Zichy in last week's issue of the MUSICAL COURIER, but owing to a delay in the mails were received too late for publication.—Ed.]

cussion has been going on we have had an illustration of this principle. Some time ago the "Society of Concertizing Artists of Germany" undertook to appoint a committee for the purpose of examining young musical aspirants and conferring diplomas upon such as were deemed ripe for a public career. The object was to eliminate the so unnecessary and harmful concerts of mediocrities with which Berlin is flooded, of itself a most laudatory undertaking. But what are the results? Monday evening three young artists armed with diplomas from this association made their Berlin debut in a public concert. It was a dreary affair; the offerings were hopelessly mediocre and the re-



A SOIREE AT VILLA WAHNFRIED IN 1876. Thieves recently broke into the villa and stole numerous valuable Wagner mementoes. The Bayreuth police have found no trace of them.

sult was a fiasco. These three certified debutants were not one wit superior to all the other inferior debutants who come here without diplomas. After all it is a question of who constitutes the jury and what their standards are, and then, too, influence and "pulls" play a part here. A public test before an audience and the critics is the only real test anyhow.

The beautiful new marble hall of the Hotel Esplanade was opened last Saturday evening with the first of the new series of concerts recently established by the Concert Direction Gutmann. No less than four celebrities figured on the program—Willy Burmester, Leo Slezak, Hermine Bosetti and Wilhelm Bachaus. Such a combination of stars and a brilliant audience in full evening dress lent a festive air to the occasion. The honors of the evening were carried off by Burmester and Slezak. The famous violinist played two groups of small classic pieces arranged by himself with ravishing effect. His interpretation was illuminative, his style noble and manly, while the technical complexities which abound in some of the pieces to no small degree seemed as nothing in his hands. A charming "Laendlicher Tanz" by Weber made a great hit and was redemanded. Slezak was in excellent voice. He sang a group of lieder and two arias by Meyerbeer

and Puccini. His beautiful rich sonorous tenor and his dramatic delivery called forth spontaneous applause. Exquisite was his handling of his high pianissimo tones; that was a veritable pianissimo without falsetto. Hermine Bosetti could not maintain herself beside Slezak. Her voice sounded worn and she sang out of tune. Bachaus gave admirable performances of two preludes by Rachmaninoff and Brahms' G minor rhapsody, several small Chopin numbers and the Paganini-Liszt "Campanella." His playing was brilliant and technically polished to the last degree. The "Campanella" in particular was played with remarkable ease and finish and at the same time with bravura. He, too, was vociferously acclaimed and encored. It was an auspicious opening of the new undertaking.

Two sisters, Gertrud and Hilde Victor, who, like the Misses Sutro and the Misses Satz, make a specialty of playing together on two pianos, introduced themselves to Berlin Tuesday evening at Beethoven Hall. Their performances, although not remarkable, were very creditable. Their program was of interest because it introduced two novelties, a very melodious, charming andante by Christian Sinding and Hugo Kaun's new "Maerkische Suite." Kaun has herein expressed in a most felicitous manner his impressions of various parts of the Mark Brandenburg



THE NEW STATUE OF JOSEPH LANNER IN VIENNA. Lanner, who lived from 1801 to 1843, was the forerunner of Johann Strauss and the father of the Viennese Waltz.

which is more picturesque than most people realize. There are three parts to the piece, the first being entitled "Maerkische Heide" (Basdorf-Liepnitzsee) and the second "Abendstimmung" (Kloster Chorin). The third depicts Rheinsberg. The composition is what the Germans so aptly call "stimmungsvoll." It is beautiful, melodious and grateful music and it met with the most cordial reception.

The Society for the Cultivation of Ancient Classical Music has just sent out its report of last year's activities. Eight concerts were given during the season at which programs of practically forgotten, but interesting, old classics were presented. Thus far the society, which was founded in 1904, has given thirty-seven interesting historical concerts.

A pronounced success was secured by Joan Manen, who drew on a large audience on Thursday evening. He was heard in the big hall of the Philharmonie with the assistance of Richard Buhlig. Manen's tone is of rare purity and evenness, and his cantabile flows with wonderful smoothness. He always reminds me of Sarasate and, indeed, in executive powers he has that same unerring cer-

tainty and fleetness of fingers and the same remarkable ease and finish of style. His program comprised Bruch's "Scottish Fantasy," Tartini's "Devil's Trill" and a group of smaller pieces to which he added several encores. Buhlig played Beethoven's thirty-two variations in C minor and a group by Chopin. He played with feeling and refinement and made an excellent impression.

Camille Saint-Saëns, during his stay here, has been besieged by German reporters, but they find him a most difficult man to interview. On the subject of music, particularly modern German music, he is singularly reticent.

Humperdinck will shortly finish a new light opera entitled "Die Marktenderin." The text, which is by Robert Misch, has a historical background and deals with Bluecher's crossing of the Rhine with his army after the battle of Leipsic. The novelty will probably be brought out this season.

Max Bruch's latest composition, a concerto for clarinet and viola with orchestral accompaniment, will be produced here early in the season.

Mr. and Mrs. MacLennan have been received with great enthusiasm by the public and press of Hamburg, where they recently entered upon a three years' operatic engagement.

George Fergusson will give a recital at Beethoven Hall on October 6, when he will introduce a group of new lieder by Robert Kahn, the brother of Otto Kahn, the chairman of the committee of the Metropolitan Opera.

Edouard Risler, the Parisian pianist, announces a series of eight piano recitals in Berlin. Among other things he will play Bach's complete "Wohltemperiertes Klavier," also the last ten Beethoven sonatas. Some years ago Risler played here in one season all of the thirty-two Beethoven sonatas. It was an extraordinary feat, but the public was not interested.

Willy Hess has dissolved his old quartet and founded a new one. The members of the organization, who were formerly associates of Halir, could not find sufficient time for rehearsals because of their duties at the Royal Opera. Hess' new partners are Albert Stoessel, second violin; Richard Heber, viola, and Max Baldner, cello. Stoessel is an American who has been studying here with Hess for the past two years. He is concertmaster of the pupils' orchestra of the Royal High School.

Frank Gittelson, the brilliant young Philadelphia violinist, has been engaged to assist at one of the new series of



SAINT-SAENS.

Snapshots taken in Berlin, September 25, 1913.

concerts given in the marble hall of the Esplanade Hotel. This is a rare distinction to be conferred upon so young an artist, for it is the purpose of the management to engage only stars for these concerts. Pablo Casals will play on the same evening.

H. H. Wetzler, formerly of New York, now is first conductor at the Halle Opera. He introduced himself with a very successful performance of the "Freischütz," and followed it up with "Figaro," which was also loudly applauded by press and public. Wetzler is now busy preparing "Parisfal," which will be brought out early in January.

The Philharmonic "pops" have begun again and will be continued three times a week throughout the season, as in former years. Camillo Hildebrand retains his post as

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FLORENCE WICKHAM, mezzo-soprano.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

POTNAM GRISWOLD, basso, Metropolitan Opera Co.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARET MATHENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORT, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Dippel Opera Co., Chicago.
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conductor. His opening symphony concert on Tuesday evening drew out an audience that taxed the seating capacity of the hall to its utmost, testifying the great popularity of these concerts.

The concert bureau Emil Gutmann has been transformed into a limited stock company, and from now on there will be two men at the head of it—Emil Gutmann himself and his partner, Will Junker, of Frederikshamn.

E. E. Taubert, the venerable critic of the "Post," and one of Berlin's best known musicians, celebrated his seventy-fifth birthday on Thursday, September 25. Taubert was a pupil of Liszt and Robert Franz. For many years he taught piano at the Stern Conservatory. Quite a number of vocal and instrumental compositions of his have found favor with artists and public.

ARTHUR M. ABELL.

DES MOINES' ENTERPRISING MEN.

Three Musical Entertainment Providers—Attractive List of Artists—Fortnightly Musical Club's Season.

Des Moines, Ia., October 6, 1913.

Des Moines music lovers need only read a list of artists who are to favor this city with their presence this winter to be convinced that our artistic tastes are keeping pace with our commercial development. It is to the enterprise of such men as Dr. M. L. Bartlett, Dean Holmes Cowper and George Frederick Ogden that we owe the possibility of having the excellent entertainments that are in store for this season. Des Moines should tender these gentlemen a vote of thanks, since the principal reward received by them is glory and the pleasure of contributing to the uplift and appreciation of the best in music. Through their efforts they are fast elevating Des Moines to the first rank as a city and a musical center.

Sidney Silber will appear in recital October 14. This is the opening number in Dr. M. L. Bartlett's all star attractions, and will be given in the auditorium of the University Church. Mr. Silber is well known to Des Moines audiences, having appeared with the Chicago Symphony Orchestra five years ago and with the Minneapolis Orchestra in the first musical festival at the Coliseum. The others who will appear under Dr. Bartlett's auspices this season are: Madame Melba and Jan Kubelik, January 9; Alma Gluck, February 2, and Mischa Elman, March 9.

October 20 Dean Holmes Cowper, of the Drake Conservatory of Music, will present Maggie Teyte in a costume recital in the auditorium of the University Church. Dean Cowper's course consists of six entertainments: Maggie Teyte as the first, then come the following: Pasquale Amato, November 3; Francis Macmillan and Frances Ingram, December 15; Leo Slezak, January 29; Paderevski, February 10; the sixth attraction to be arranged for later.

George Frederick Ogden is justly proud of his success in securing the following artists for his course: The first on the list is Harold Bauer, who appears in the Congregational Church, October 27; Clarence Whitehill and Myrtle Elynn, January 13; Kneisel Quartet, February 20; Madame Matzenauer, March 24.

Mrs. Charles S. Hardy, who has recently removed from Des Moines to Minneapolis, where she opened a studio, was in the city a few days last week. Mrs. Hardy has just returned from abroad, having studied piano for several months with Josef Lhevinne.

The Fortnightly Musical Club will have its first meeting of the season with Mrs. Frederick C. Hubbell, October 10. Modern composers will be studied under the leadership of Mrs. Eli Grimes, assisted by Genevieve Wheat Baal, Horace Coggeshall, Leonard Harbach, Jefferson Polk, Georgine Van Aaken, Evelyn Dismore and Elsa Rehmann. The object of this society is mutual improvement and advancement of musical culture. The officers are: President, Mrs. David L. Jewett; vice-president, Mrs. Leonard E. Harbach; secretary, Mrs. Kirkwood Jewett; treasurer, Mrs. Frank Cummins; librarian, Mrs. Russell Pratt; chorus director, Mrs. Lawrence De Graff; chairman of the chorus, Mrs. W. H. Younkens. Executive board: Mrs. David L. Jewett, Mrs. Leonard Harbach, Mrs. Kirkwood Jewett, Mrs. Frank Cummins, Mrs. Eli Grimes, Mrs. Horace Coggeshall, Mrs. Frederick Hubbell. Program committee: Mrs. Frederick C. Hubbell, Mrs. Roy Walker, Mrs. James Davis, Mrs. Henry Frankel. Social committee: Mrs. P. K. Witmer, Mrs. John T. Agar, Mrs. Jefferson Polk.

CAROLINE YOUNG SMITH.

Richard Lowe's Career.

For fifteen years Richard Lowe has been successfully active in Berlin as a vocal teacher, and during this time the celebrated pedagogue has placed a large number of pupils on important stages in Germany. Lowe pursued his vocal studies with the famous Francesco Lamperti, at Milan. Among Lowe's pupils several have attained a worldwide reputations, such as Emmy Destinn, Theodor Bertran and Maria Labia.

But Lowe's pupils can be found on nearly every stage of importance in Germany. Among these are: Theodor Lattermann, Hamburg Opera; Desider Matrag, Karlsruhe Opera; Fritz Bischoff, Düsseldorf Opera; Emmy Teleky, Vienna Royal Opera; Hona Ney, Budapest Royal Opera.



RICHARD LOWE.

Among the Americans who have studied with Lowe many are now occupying operatic positions in Germany, including Helen Allyn, of Chicago Frankfort Opera; Harry Schuermann, of New York, Graz Opera; W. Anderlin, Hanover Opera, and Eleanor Painter-Schmidt, Charlottenburg Opera. Madame Painter has already become the favorite of the habitués of this new institution. Heinz Arensen, the leading tenor of the Charlottenburg Opera, for whom the critics predict a great career, is also a pupil of Lowe. The heroic tenor, Tamini, who studied with Lowe, has sung the roles of Radames and Othello at La Scala, and the Milan critics compared him with Tamagno. Lowe teaches according to the principles of Maestro Francesco Lamperti, and to this method, he considers, he owes his success.

Two Russian Artists.

Tina Lerner, the Russian pianist, and Mischa Elman, the Russian violinist, are the central figures in the snapshot herewith reproduced, taken on the beach at Scheveningen recently. Miss Lerner has particular reasons for looking happy, as she just scored another success, as soloist with the Lamoureux Orchestra of Paris.



TINA LERNER AND MISCHA ELMAN ON THE BEACH.

ingen recently. Miss Lerner has particular reasons for looking happy, as she just scored another success, as soloist with the Lamoureux Orchestra of Paris.

Nan—Did you notice how dreadfully that piano needed tuning?

Fan—Why, no, dear; I thought it harmonized perfectly with your voice.—Chicago Tribune.

Persevering Percy (who has just paid a begging visit to neighboring house)—Strike me pink, 'Enery, if that ain't the most poverty stricken 'ouse I ever struck. Why, blow me if there ain't two ladies playin' on the same pianer.—The Tatler.

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Los Angeles to Be Provided with Fine Series of Entertainments This Season.

Usually when one thinks of Los Angeles, he comments immediately on the wonderful climate, the numerous adjoining towns in which one may live in comfort and yet adjacent to the center of things, or its colossal growth commercially during the past few years.

To things artistic or growth artistically, one cannot point with such assurance; we have yet to have more centrally located breathing squares, more beautiful statues, and a Museum of Fine Arts; however, there is one criterion by which one may mark the growth of the finer qualities. For a number of seasons Manager L. E. Behymer has offered the public a series of two courses, known from East to West as the Philharmonic Courses. These courses are so arranged that six internationally famous artists have been presented in each series at prices reasonable enough to be within the reach of all.

Each year, almost without exception, Mr. Behymer claims that the patronage has increased, until for the season 1913-14, instead of the usual two courses, presenting leading artists, a third course will be presented, the artists appearing on Saturday afternoons. This third course will be known as the Matinee Series and will be of particular value to the out-of-town patrons, who have experienced some difficulty getting into Los Angeles in the evenings. Now the afternoon hour will be sufficiently early to permit the suburban patron to lunch in town, enjoy the matinee, and still be home in ample time for dinner.

FIRST SERIES.

Concerning his concert courses Mr. Behymer makes the following announcement: "The first series opened October 9 with Geraldine Farrar in recital.

"The second artist will be Ernestine Schumann-Heink. Although now a resident of the State of California, being a householder in San Diego County, she unfortunately had to miss half of her much planned and looked-forward-to vacation here owing to Eastern demands. However, on her return to Los Angeles, November 18, in recital she will visit her southern California home again and plans to have a real housewarming at that time. Katherine Hoffman, her excellent accompanist, has been receiving more encomiums than ever during the past season.

"Another American on the course, one of whom America may be proud, and one to whom France herself looks with admiration, is Charles W. Clarke, the great baritone and lieder singer, who is coming to the Los Angeles Auditorium January 15 in recital. This will be Mr. Clark's first appearance on the Pacific Coast, for although he has made a number of visits to America since his residence in Paris, his time has always been too limited to include a Pacific Coast tour.

"The lovers of piano will hear Josef Hofmann on January 27, while a greater favorite in the violin world could not have been chosen than the incomparable Fritz Kreisler, who comes February 26.

"The closing event of this series will be a thoroughly enjoyable trio of favorites; every one remembers with delight Jean Gerardy, the Belgian cellist, and although Ga-

briel Ysaye was not heard in solo work when here with his gifted father last season, still the impression he made was favorable, and that he will be welcomed in recital with the gifted Gerardy there is not the slightest doubt. The pianist will be André Benoit. These three artists have prepared a most interesting, varied program for their return to Los Angeles, and will, without doubt, prove one of the most fascinating offerings on an already unusual course.

SECOND SERIES.

"The dates for the second series are interwoven with the first, although in such a manner as not to conflict in the least or cause inconvenience to the purchasers of both courses, whose number is legion. The series will open November 4 with Frances Alda and close in April one month earlier than the first course. Madame Alda, soprano of the Metropolitan Opera Company, has in the short time she has been in this country established herself firmly in the musical world. She will be assisted on her Pacific Coast tour by Frank LaForge, composer-pianist, already a favorite here, and Gutia Casini, Russian cellist, who created a fine impression last season when traveling with Madame Sembrich, to whom he owes his discovery.

"The second artist on this second series is Ignace Jan Paderewski, who comes to the Auditorium on January 22.

"Two artists who, owing to the presence here of the Chicago Grand Opera Company at the same time, were unable last season to secure appearances in the evening, will return on February 3 in an evening recital; they are Clara Butt, the English contralto, and her husband, Kennerley Rumford, baritone.

"Another favorite, the Irish tenor, John McCormack, will return February 10, presenting a program replete in recital numbers.

"The fifth event will be a novelty. Yvonne de Treville, who, in spite of her French sounding name, is an American, has won distinction in her chosen field in all the European courts and music centers. A coloratura soprano of the real 'bel canto' school, an excellent musician, thanks to a thorough training, she has arranged a program which she calls 'Three Centuries of Prime Donne.' Herein she interprets those songs which made a number of the most famous songbirds of the past generation tremendously popular. Jenny Lind, Gerster, Nilsson, and a number of other favorites are brought back to us in their favorite songs and costumed according to the day in which they sang. Her date for Los Angeles is announced for February 17.

"The last artist of the series will be Mischa Elman, the Russian violin virtuoso, who with every appearance here has become more popular. Although it is against the policy of the Philharmonic management to present the same artist two consecutive years, Elman is on his way to Australia on an extended tour, and after his phenomenal success of last year there can be no doubt but that he will be most welcome on April 28.

THIRD SERIES, MATINEE COURSE.

"The Matinee Course will be opened by Frances Alda, on the afternoon of November 7.

"Harold Bauer, always a favorite with teacher, pupil and music lover, will be the pianist coming on November



L. E. BEHYMER DICTATING TO MRS. RENA PARKER A NEW STORY OF THE PHILHARMONIC SERIES.

15, and presenting a program containing several novelties as well as several selections made by request.

"Kathleen Parlow, the distinguished Canadian violinist, will be the only newcomer on the Matinee Course, appearing at the Auditorium January 17. Miss Parlow's successes in the past two years have been nothing short of phenomenal, appearing as she has with all the principal symphony orchestras of America, and with as many recital engagements as she cares to fill. Everywhere the critics have been lavish in their praise of her technique, tone and great charm of manner.

"Clara Butt and Kennerley Rumford will be heard in an entirely different program from their evening appearance at the matinee of February 7. This will be their farewell to Los Angeles, as they leave immediately for the East and London for the Easter week concerts.

"The second appearance of John McCormack, also his farewell to Los Angeles, is scheduled for the afternoon of February 14, and that he will be a most welcome addition to this Matinee Series of celebrities there is absolutely no doubt.

"The series will be closed on the afternoon of May 9 by the Flonzaley Quartet, than which there is no greater ensemble organization now before the public."

The season ticket sale for these three series began September 29 at the Auditorium box office. All the concerts will be held in the Auditorium.

Spalding's Norway Triumphs.

Bergen, Norway, has capitulated completely to the artistry of Albert Spalding, the American violinist, as the appended press encomiums testify:

The concert of the American violinist, Albert Spalding, was nothing short of a complete triumph for the eminent artist whose playing so thoroughly transports, not to say hypnotizes his audiences.

His technique is simply phenomenal and the greatest difficulties do not seem to exist for him. What tremendous study, what tireless application does not such a result leave behind it! Mr. Spalding has the power to draw from his splendid instrument a tone, now colored with exquisite tenderness, now ringing with the depth of a cello. We stand amazed at his incomparable technique, which permits him to play difficulties such as double stop passages and flageolet runs in compositions like Paganini's "Campanella," Wieniawski's scherzo tarentelle, etc., with astounding ease, but we place far higher the emotional impulse and spark of inspiration of which Spalding's playing is so full. And how finely poetic was his rendering of Schumann's tone pictures, "Gartenmelodie" and "Am Springbrunnen"! His power and mastery was felt from the very first with Corelli's sonata and Bach's adagio and fugue. In the pianist, André Benoist, Mr. Spalding has a most excellent partner; his playing, so technically clear, has a comprehensive grasp of the spirit of the music he is rendering. The warmest reception was accorded Mr. Spalding, who responded with many encores.—*Morgenavisen*, Bergen, Norway, September 24, 1913.

Albert Spalding, the young American violinist, who at the beginning of the year created such a sensation, gave yesterday evening a very well attended concert. Most of the violinists who concertize in Bergen have their technique developed to a high state of perfection, without which they would be unable to sustain the competition. Needless to say, Mr. Spalding in this respect takes first rank, but, aside from this, his success will be assured by means of his beautiful tone, his richly dynamic interpretation, his glowing temperament, all of which open up new horizons of musical beauty and feeling. His playing is full of power and youthful vigor, which was especially noticeable in the splendid prelude and allegro by Pugnani-Kreisler. The climax of the evening, however, was reached in the performance of Bach's adagio and fugue in G minor; besides being very clear and lucid, it had an exquisite purity and classic repose. André Benoist accompanied, and was again a most excellent support.—*Bergens Tidende*, September 24, 1913.

His playing is made up of a veritable wealth of tonal values, and the fire of his temperament finds quickly a warm place in the hearts of his listeners. The Corelli sonata and Bach's adagio and fugue were splendidly rendered, with a comprehensive grasp of their contents. The other numbers on the program gave Mr. Spalding still more opportunity to show his extraordinary powers as a virtuoso. Especially to be admired were the interpretations of the broad prelude of Pugnani-Kreisler, Dvorak's "Mazurek" and the "Praeludium" from "The Meistersinger," and lastly the "Campanella" of Paganini, which dazzled the audience under the magic touch of Spalding's hand. There were, of course, many extra numbers granted after vociferous applause. His accompanist, André Benoist, gave him a support which followed the spirit of each composition, warmly sympathetic and finely discreet.—*Bergens Tidende*, September 24, 1913.

Albert Spalding, the well known American violinist, gave yesterday evening a concert with the assistance of the pianist, André Benoist. These are two artists who understand their business! I have never heard a better ensemble. Mr. Spalding's tone is of a most rare beauty. The young artist is one who completely forgets himself in following the spirit of the composer, and allows himself no tricks or effects. The tone which he draws from his instrument is of a luscious quality; it must be likened at times to the depth of a cello tone, and his intonation is of a crystal-like purity.—*Goula*, Bergen, September 24, 1913. (Advertisement.)

Ann Arbor Expectant.

Under the auspices of the University Musical Society, Ann Arbor, Mich., is to hear much good music this winter, including Paderewski, October 23, Matzenauer, November 12, the Philadelphia Orchestra, December 9, Choral Union, January 23, Carl Flesch, February 18, May Festival, May 13 to 16, at which the Chicago Symphony Orchestra will be one of the attractions.

"Is she musical?"

"Yes; she has a natural voice, a sharp tongue and a flat nose."—*Atlanta Georgian*.

PATRIOTIC SONGS OBLIGATORY IN PORTLAND SCHOOLS.

Amateurs to Form Orchestral Society—Concert Season Begins.

445 Sherlock Building,
Portland, Ore., October 3, 1913.

Music lovers were given a treat on October 1, when Geraldine Farrar and Alwin Schroeder offered the following program in the Heilig Theater:

Solo for violoncello, Variations Symphoniques.....L. Boellmann
Mr. Schroeder.

Songs—
Wonnevoller Mai.....Gluck
Mit einem gemalten Bande.....Beethoven
Oh! Had I Jubal's Lyre.....Handel
Alleluja.....Mozart
Miss Farrar.

Solo for violoncello—
Le Cygne.....Saint-Saëns
Hymnus.....Iver Holter
L'Abeille.....Fr. Schubert
Mr. Schroeder.

Songs—
Mon t'accostar all' Urna.....Schubert
Haidenröslein.....Schubert
Ach! Wenn ich doch ein Immchen war.....Franz
Der Schmetterling.....Franz
Der Edelstern.....Loewe
Sylvain.....Sinding
Zueignung.....R. Strauss
Miss Farrar.

Aria from Madama Butterfly, Un bel di Vedremo.....Puccini
(By request.)
Miss Farrar.

Solo for violoncello—
Waldesruhe (Adagio).....Dvorak
Vito, Spanish dance.....Popper
Mr. Schroeder.

Songs—
Paix du Soir.....Grieg
Le Train des Amours.....Grieg
Ouvre tes yeux bleus.....Massenet
I'm Not Like Other Lasses.....Hugo Wolf
Believe Me, if All Those Endearing Young Charms.....Stevenson
The Bluebell.....MacDowell
Miss Farrar.

Miss Farrar, acting as her own accompanist, sang a number of encores, such as "The Maiden and the Butterfly" (Chadwick), and "The Sweetest Flower that Blows" (Rogers). The well filled theater rewarded the artists with applause of the heartiest kind. The concert was given under the local management of Lois Steers-Wynn Coman.

An order has been issued to the principals of all the public schools to teach the students patriotic songs. These songs will be taught: "America," "The Star Spangled Banner" and "The Battle Hymn of the Republic."

George E. Jeffery, a progressive musician, is organizing an amateur orchestral society, which he will conduct. Charles Duncan Raff, cellist, has been appointed manager of the organization.

This evening Lucien E. Becker, organist, will give a recital in the Trinity Episcopal Church. The program will be devoted to German compositions.

Coming: Schumann-Heink, October 24. Joyful news.
JOHN R. OATMAN.

Franz Proschowsky's Pupils' Recital.

A number of advanced pupils of Franz Proschowsky, the noted singing master of Berlin, were heard in his studio on Friday afternoon, September 19. The program was as follows:

Mimnelied.....Brahms
Wie bist Du meine Königin.....Brahms
Sonntag.....Brahms
Ernest Groom.

Duet.....Bach
Frl. Niemoeller and Miss Gude.

Mein gläubiges Herz.....Bach
Frl. Niemoeller.

Arie aus der Oper; Der Barbier von Sevilla.....Rossini
Frl. Sylvester.

Zwei Lieder.....Maria Korff.

Arie aus der Oper Lakme.....Delibes
Frl. Sylvester.

Arie aus der Oper der Maskenball.....Verdi
Ernest Groom.

Recitativ und Arie aus der Oper Figaro's Hochzeit.....Mozart
Maria Korff.

The pupils made an excellent showing and did great credit to their distinguished teacher.

Lucchesi to Be Critic.

Richard Lucchesi, the well known California musician, now settled in New York, has accepted the position of music critic on the new society weekly, *Form*. Mr. Lucchesi's vocal studio is filling rapidly with pupils, and what with his musical and literary work, he expects to spend an exceedingly active winter.

Sidelights on Sousa.

John Philip Sousa's next holiday is to be spent at a country home which he is thinking of purchasing on Long Island. He is at present on tour, but between concerts manages to find time for work on a new comic opera.

The Theater Royal at Turin is to give the first performance of the new opera of Gabriele d'Annunzio and Riccardo Zandonai, which is called "Francesca da Rimini." Other operas which will be put on during the season are "Lohengrin," "Parsifal," "Gioconda" and "Otello."

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LONDON SEASON FORMALLY OPENED BY ELMAN.

Violinist to Play New Work by Vogrich—Clutsam's "King Harlequin" Music Heard—Busoni's Technically Difficult Violin Concerto—Musical Programs and Events to Come—Olympia's Novel Exhibition.

30A Sackville Street, Piccadilly W.,
London, England, October 3, 1913.

What may be termed the formal opening of London's autumn and winter season took place at Queen's Hall, September 27, when Mischa Elman gave the first recital of the season. Fresh from his long rest over the summer months, the young violinist was in excellent form and received a veritable ovation from an audience that was in many respects one of the most representative seen in Queen's Hall in many a day. Mr. Elman opened his program with the Beethoven sonata in G for violin and piano in which number he found an invaluable and sympathetic pianist in Percy B. Kahn, who was also his accompanist in the program that followed. The interpretation accorded the Beethoven sonata was one of fine artistic understanding and feeling for the mood of naivete that prevails throughout the work. Following the Beethoven sonata was the Max Bruch violin concerto in D minor, a work all too seldom heard on the concert platform. The beautiful opening movement was played with rare charm. The broad and deeply resonant tone produced by Mischa Elman is eminently fitted for outlining and expressing its particular message, and his reading was tremendously effective. There is also no little bravura work throughout the concerto, particularly in the finale, and in this phase of violin playing Elman ranks supremely high. A group

of miscellaneous numbers followed, constructed of the "Albumbblatt" by Wagner-Wilhelm; "Vogel als Prophet," Schumann-Auer; a Grétry gavotte arranged for violin solo by Nahán Franko; and the Wieniawski polonaise in A. Mr. Elman also gave a very brilliant reading of the Rossini-Ernest fantasia, "Otello." The second concert to be given by the young violinist is scheduled for December 6. He will sail for the United States December 13.

A new violin concerto by Max Vogrich will be introduced to American audiences this season by Mischa Elman, to whom the work is dedicated. Mr. Elman will play it for the first time in Philadelphia, with the Philadelphia Orchestra under Leopold Stokowski.

An interesting new work by an English composer, George H. Clutsam, was introduced to English audiences at the Promenade Concert of October 2, in the form of an excerpt, namely, introduction and dance from his opera, "King Harlequin," which was produced with so much success in Germany last year. The critic of the Daily Standard said in his musical comments of October 3: "Among the many new works by British composers that have been heard this season at the Queen's Hall Promenade Concerts, last night's selection from G. H. Clutsam's 'King Harlequin' * * * stands out in bold relief. * * * The music is so bright and vivacious, and in such pleasing contrast to much of the morbid, introspective, gloomy work in which many of the young composers of the day delight to express their feelings, that a desire to hear the whole opera was at once aroused. The spirit of real comedy reigns in the introduction, and the dance, in its languor and grace is quite charming, and conjures up a picture of graceful forms moving in perfect time and rhythm to the seductive music, which possesses in a marked degree the spirit of the waltz. 'The sound of revelry' is well suggested, too, by the harmonic design, which is knit together by the hand of a master craftsman."

A work of tremendous technical difficulty is the new violin concerto by Busoni, which was presented for the first time in London at the Promenade Concert of September 24, by Arthur Catterall, by whom it was brilliantly played. Seemingly one long maze of difficult passage work, with a rather attractive melody interwoven here and there, and a finale of extraordinary bravura work, the composition was interpreted by Mr. Catterall with ease and grace and a fine sense of style. The accompaniment—it is a work exceptionally well orchestrated—was played with fine artistic effects by the Queen's Hall Orchestra under Sir Henry Wood.

Arthur Catterall, the talented violinist who acts as concertmaster of the Queen's Hall Orchestra for the series of Promenade Concerts given annually at Queen's Hall under Sir Henry J. Wood, returns to Manchester this week to take up his duties as professor of the violin at the Manchester School of Music, where he has been engaged for several seasons past.

The prospectus of the series of concerts to be given by the London Choral Society the ensuing season, under the direction of Arthur Fagge, has just been issued, and a very interesting list it is, of works and soloists. The opening concert, October 29, will be devoted to the second performance in London of Wolf-Ferrari's interesting work "La Vita Nuova," which was given for the first time in England last April by this same society. The soloists will be Leah Felissa and Thorpe Bates. The second portion of the program will be given to Coleridge-Taylor's "A Tale of Old Japan," the soloists of this work to be Gladys

Palmer and Haigh Jackson. At the third concert, February 11, Beethoven's "Mount of Olives," and the "Missa Solemnis" will be given. The fourth concert will be a concert performance of "Parsifal," the soloists for both those concerts are to be announced later. At the second concert, December 3, the program is made up of a long list of new works, all by English composers, consisting of a new symphonic poem for orchestra by Charlton Speer, entitled "King Arthur," a new cantata for four solo voices, chorus and orchestra, entitled "The Eye of St. Agnes," by John Barnett, the composer of "The Ancient Mariner;" a new cantata by H. Balfour Gardiner, entitled "April;" a poem for chorus and small orchestra by Jervis Read, entitled "Dream Tryst;" two new songs for tenor solo and chorus by Percy Grainger, unaccompanied; along with other compositions by the same composer; and Balfour Gardiner's "News from Whydah," which has been heard before at the London Choral Society's concerts. The London Symphony Orchestra has been engaged as usual and the organist will be C. H. Kempling. The London Choral Society is now in its eleventh season, and is a factor for the encouragement and promotion of the best in choral works.

Three songs from Granville Bantock's song cycle "Sappho" were sung by Phyllis Lett at the Promenade Concert of September 25, with decided success. These songs are particularly well adapted to Miss Lett's voice and her command of mood, and she scored a great success with them. The three songs mentioned were "I Love Thee, Attis," "Evening Song," and "Muse of the Golden Throne."

Madame Pavlova is bringing out several new ballets at her two special matinees to be given at the London Opera House prior to her leaving for the United States, which ballets she will introduce to her American audiences during her season in the States. It has been erroneously stated in some of the London dailies that Madame Pavlova is leaving England for five years. Fortunately, her absence is not for quite so long a period, her manager, Daniel Mayer, announcing that she will be back in London for the early spring of 1915.

The general stage rehearsals for the Raimond Rôze opera season at Covent Garden will begin at the theater mentioned on Monday next. The first performance will be given November 1, the opera to be given on the opening date will be "Joan of Arc" (by Raimond Rôze), and the title role will be taken by Marta Wittkowska, the Polish dramatic soprano.

Interesting programs have been arranged by London's three symphonic orchestras for the orchestral season which will begin this month. The first symphonic orchestral concert of the year will be given by the Queen's Hall Orchestra, under Sir Henry J. Wood, at Queen's Hall, October 18, when the first performance in England will be given of Scriabin's symphony No. 3, in C, entitled "Le Divin Poème." The balance of the program will bring forward Señor Casals as soloist in Dvorák's concertos for cello and orchestra; the Rimsky-Korsakoff overture "Ivan le Terrible," and toccata in F by Bach, arranged for orchestra by the Queen's Hall Orchestra conductor.

The program of the first symphony concert to be given by the London Symphony Orchestra, under Frits Steinbach, October 27, is one devoted to Bach, Beethoven, and Brahms. The "Lenora," No. 3, and the fifth symphony by Beethoven; Brahms' third symphony, and the Bach "Brandenburg" concerto No. 6, in B flat constituting the program.

The new Symphony Orchestra under Landon Ronald, will inaugurate its series of four annual concerts November 3, with a program devoted exclusively to Sir Edward Elgar's works, including the composer's new symphonic study "Falstaff" which has just been given for the first time at the Leeds festival. Other numbers of the program will be the second symphony and the "Enigma" variations.

The soloists engaged for the four concerts to be given by the new Symphony Orchestra under Landon Ronald, include Elena Gerhardt, Daniel Melsa, Isolde Menges, Kirkby-Lunn and Mark Hambourg.

The ninth season of the Albert Hall series of Sunday afternoon concerts, under the management of Hilton Carter, will begin October 5. The new Symphony Orchestra, under Landon Ronald, will be assisted by the following named artists, who will appear at the various concerts extending over the winter season: Alma Gluck, Blanche Marchesi, Carrie Tubb, Ruth Vincent, Julia Culp, Elena Gerhardt; Madame Nyssa-Gmeiner, Helen Blain, and Kirkby-Lunn, who will sing at the first concert of the series. The Messrs. Ciccolini, Ben Davies, Gervase Elwes, Lenghi-Cellini, Mario Ancona, and Sammarco, complete the list of singers. The piano soloists include Harold

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Bauer, who will appear with Kirkby-Lunn at the first concert of the season; Madame Carreño, Percy Grainger, Mark Hambourg, Susanne Moray, Rachmaninoff, Rosenthal, Siloti, and Adela Verne. The violinists will number Paul Kochanski, Melsa, Isolde Menges, Emil Sauret, Thibaud, and Kerekjarto; and the cellists, Cassals, Hollman and W. H. Squire.

Olympia is to have another exhibition soon which will bring in musical instruments, including a goodly display of pianos, and music in various forms and manner of expression. It may be of some interest to quote the following remarks from one of the London morning dailies: "Rooms of a most unusual character are being prepared for the Ideal Home Exhibition at Olympia by Mr. H. K. Prossor, the architect-decorator. The first is inspired by Beethoven's 'Moonlight' sonata. The central idea is 'space and the serenity of moonlit water,' which the decorator has interpreted through the medium of carpet, wall paper, furniture, and cushions. There are no windows in the ordinary sense of the word, but narrow slits in the wall are placed far above the eye line so that there is no view to distract the attention. To suggest the movement of water at night these windows are screened by a light silk net, encrusted with jet, which shimmers with the lightest draught. In the left hand corner of this Beethoven 'Moonlight' sonata room rises a pure Greek fluted column of silver, about five feet high, on which stands a silver bowl supported by three figures. Over the brim of the bowl white lilies are drooping, while the smoke mist of a concealed censer rises from the interior and bathes a Greek lamp supported from the roof by silver cords. The piano itself, which is being specially constructed, is of silver, supported by legs in the form of Greek columns, while the piano chair is shaped like a Greek lute." All that is now necessary to complete this aesthetic expression of the Beethoven "moonlit" sonata is the aesthetic long haired pianist gowning in perhaps the same kind of "light silk net encrusted with jet," and crowned with a wreath of white lilies, reclining in a graceful attitude in the Greek lute shaped chair before the silver piano with its Greek columns for support. That the actual playing of the moonlit sonata would be of any necessity, that there should be any craving for the musical utterance of the mood of the moonlit, would seem quite too superfluous and disturbing in the midst of this already complete and perfect moonlit expression or rather materialization of the "Moonlight" Beethoven sonata!

English folk songs is always an interesting subject, and when dilated upon by an authoritative one in either the written or spoken word, it becomes a subject of vast and all embracing interest. No one is better qualified to handle the subject of English folk song than Dr. Vaughan Williams, the English composer, and in a recent lecture given by him, in which the musical illustrations were given by the accomplished baritone, Campbell McInnes, Dr. Williams said in part: "That the folk song was neither new nor old; it had existed, one might say, for all time. He knew nothing of authorities or origins. All he had done was to gather up all he could learn of the traditional music of England. It had been supposed by some that that music represented corruptions or degradations of some forgotten composers of the seventeenth or eighteenth century. If this was really the case, it was curious that we had never heard of the composers in question. In his opinion, the folk song was not a corruption but an evolution. Our music would not be worth anything if it could not be traced to such beginnings. If nothing were known of the folk song it would have to be invented, just as astronomers had imagined the existence of certain planets to account for the movements of the heavenly bodies. Folk songs were a spontaneous expression, and they were of the same nature as that which was recognized as beautiful music in its more developed forms. If one believed that there was any value in the art of music, one must also believe that somewhere there was a spontaneous expression of it. In every country, as far as was known, there existed, besides the self conscious music of trained musicians, this unconscious, unlettered music, independent of any foreign influences. It was no mere sentimental hankering after the noble savage, in fact, that made one speak of the folk song with respect."

A review of the Leeds Festival, which comes to an end October 4, will appear in the next letter from London.

EVERLYN KAESMANN.

VERA BARSTOW'S RAPID RISE TO FAME.

Young American Violinist Enters Upon Promising Season—Will Tour with St. Louis Symphony Orchestra.

Musical people are no longer asking: "Who is Vera Barstow?"

Since this young American violinist's unqualified success as soloist with the Boston Symphony Orchestra, at its final concert in Cambridge, Mass., last April, there has been no question that Miss Barstow's Vienna successes would be repeated in her home country. And her numerous appearances in recital and concert, together with her advanced bookings, are fast verifying this expectation.

To other important engagements recently mentioned in the *MUSICAL COURIER*, she has added the following: December 2, with the Mendelssohn Glee Club, New York; a one week tour with the St. Louis Symphony Orchestra, Max Zach, conductor, in January, 1914; she is also the only instrumentalist engaged by the National Chorus of Toronto this coming year, with whom she is to appear in January, 1914.

Although born in Ohio, until her departure for Vienna, three years ago, Miss Barstow had always lived in Pittsburgh, Pa. It was in the private schools of the "Smoky City" that she received her general education.

Showing an unusual musical aptitude at an early age, especially for the violin, she was placed under the tutelage of that splendid teacher, Luigi von Kunits, from whom she has received her entire instruction, both in this country and Vienna.

During her two years of study in the Austrian capital Miss Barstow often appeared in concert, with flattering success, particularly after her rendition of the Beethoven concerto with orchestra. She has also received her share of plaudits after numerous appearances before royalty.

At her recitals Harold Osborn-Smith is to be her accompanist during the season.

Miss Barstow is under the Concert Direction M. H. Hanson.

Christine Miller in Scotland.

"Blow-outs" are evidently the least of Christine Miller's troubles, judging from the accompanying snapshot, taken



CHRISTINE MILLER ON THE ROAD TO EDINBURGH.

on one of the beautiful roads near Edinburgh, Scotland, during the repairs of one of those peculiar disasters.

Miss Miller, who has been spending a restful summer with relatives in her native land, sailed for America, September 30, on the steamship "Cleveland."

Philharmonic Sale On.

It is announced that the New York Philharmonic Society's public sale of season subscription seats for the New York series of concerts now is open at Carnegie Hall. The tickets on sale are for twelve Thursday evenings, sixteen Friday afternoons and twelve Sunday afternoons.

The Friday afternoon series, always very well attended, is practically sold out by advance orders. There is also a

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substantial increase in the subscription to the Thursday evening and Sunday afternoon concerts. The Thursday evening series has been reduced from sixteen concerts of last season to twelve concerts this year and the Sunday afternoon subscriptions were increased from eight to twelve concerts. The opening concert of the season will take place at Carnegie Hall on Thursday evening, October 30, and on November 2 the Philharmonic Orchestra will be heard at Symphony Hall, Boston.

WAGNER PROGRAM TO START KANSAS CITY SYMPHONY SEASON.

Seven Regular Concerts Announced—Twentieth Season of Athenaeum—Death of Well Known Singer—Artist Series Has Large Advance Sale—Canadian Opera Company to Appear.

Kansas City, Mo., October 6, 1913.

It is announced that the Kansas City Symphony Orchestra will give seven regular concerts, with probably three extra concerts, at the Shubert Theater. The first concert will be given on the afternoon of November 3. The program will contain only Wagner numbers. Putnam Griswold, basso of the Metropolitan Opera Company, New York, will appear as soloist. He will be heard in Hans Sachs' monologue, from "Meistersinger," and Wotan's Farewell, from "Walküre."

The department of music of the Kansas City Athenaeum, one of the largest woman's club in the country, having divisions and study classes in almost all lines of human interest, has announced its program for this, the twentieth, season of its study. Modern Russian music, beginning with Glinka, will be given a thorough and intellectual investigation during the year under such capable leaders as Mrs. L. T. Herndon, Mrs. Poindexter and Elma Medora Eaton. Many of the women in this department have been with it since its organization. During the year two artist concerts will be given, the programs being made up of Russian music. Edward Kreiser will give one of these concerts at the organ in the Independence Boulevard Christian Church this autumn. Geneve Lichtenwalter, pianist, will give the other in April.

Many friends and admirers of Elizabeth Wall Kennedy learned with regret that during the summer death had removed her from the active work of teacher and public singer. She was a Western girl, having been born and reared in Sioux City, Ia. She was many years in Florence, Italy, under the tutelage of Florenza de Arona, who developed her voice into a beautiful and brilliant soprano. For some time Mrs. Kennedy was first soprano in St. Ignatius Episcopal Church in New York City. Later she was a member of the Henry W. Savage Grand Opera Company, and was two years with Hammerstein in his former grand opera seasons. It was not given many to know Mrs. Kennedy intimately, but those who did, found her a charming and brilliant woman.

May Kelley, a leading singer, has returned from an extensive trip East, covering all the principal points of interest to a Westerner. She has reopened her studio at 1325 Park avenue. It will be remembered that Miss Kelley studied some time in Paris with D'Aubigné.

The Fritschy Concert Direction is very happy over the phenomenal sale of seats for its artist series of concerts to be given at the Shubert Theater on Tuesday afternoons during the season. The first concert of the series will be given by Louise Homer on October 21. Among others to appear are Pasquale Amato, Flonzaley Quartet, Alma Gluck and Harold Bauer. This concert direction is already busy with arrangements for the appearance of the National Canadian Grand Opera Company in February.

GENEVE LICHTENWALTER.

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SEATTLE TO HAVE FIVE SYMPHONY CONCERTS.

Philharmonic Orchestra Announces Attractive Series—Arion Society Begins Rehearsals—Ladies' Musical Club's Concert—Musical Art Society's Plans for the Year—People's Chorus Being Organized.

304 Empress Theater Building.
Seattle, Wash., October 7, 1913.

That this is to be an unusually busy season musically is conceded by those interested in musical life of the city. New musical clubs are being organized and the older clubs are becoming more active than formerly, each striving harder to increase its membership. Such local activity may truly be called "musical barometers." Last season offered us a greater number of first class attractions than had been given here any preceding year, but from all indications these will be completely eclipsed by the offerings of the season 1913-14.

Director John M. Spargur, of the Philharmonic Orchestra, announces five symphony and a series of popular concerts at the Metropolitan Theater. The first will be given November 20. Among those engaged or with whom arrangements are being completed are: Clarence Whitehill, baritone of the Metropolitan and Chicago Grand Opera Companies; Teresa Carreño, pianist; Eleanor Nordhoff-Beck, harp soloist; Cordelia Lee, violinist, and Kitty Cheatham, lecturer on music and dancing. Director Spargur is meeting with strong financial support for this season's work, which will permit of the organization being increased to sixty musicians.

Under the direction of Claude Madden, the Arion Society's chorus of fifty voices has begun work for the season. Rehearsals are now in progress for the first concert, which will be held November 18.

The first concert of the season by the Ladies' Musical Club was given last Tuesday afternoon at the First Presbyterian Church to a large and fashionable audience. The soloists were Madame Ashby-Othick, soprano; Mr. Lince, basso; Dr. Kingsley and A. Bernardelli. Madame Othick was formerly soprano soloist at the First Presbyterian Church and was greeted with warm enthusiasm. In the Chaminade number Madame Othick demonstrated the full possibilities of her wonderful voice, both in quality of tone and technique. She rose to the full requirements exacted by this emotional composition. In her second number the full warmth of her voice again was apparent. Mr. Lince showed by his first number that he has both the training and voice of an equipped artist. He was well received. Mr. Bernardelli, accompanied by Charles Burnett, was given a warm reception. Dr. Kingsley's playing of the Bach D minor toccata and fugue and the "Oberon" overture (Weber) again demonstrated his scholarly understanding and mastery of the pipe organ. His playing was in some respects the most valuable feature of the concert. Following is the program in full:

Toccata and fugue in D minor.....Bach
Dr. Bruce Gordon Kingsley.
Betrayal.....Chaminade
Birthday.....Woodman
Madame Othick.
With Louis Dimond at the piano.
Aria, Il Lacerato Spirito.....Verdi
Blow, Blow, Thy Winter Wind.....Sargent
Mr. Lince.
With Miss Rochester at the piano.
Violin, Romanza.....Svendsen
Nocturne No. 2.....Chopin
Signor A. Bernardelli.
With Charles Burnett at the piano.
Overture to Oberon.....Weber
Dr. Kingsley.

Five world famous artists are to appear this season at the Moore Theater under the direction of J. W. Sayre. They will be: Madame Schumann-Heink, contralto, in October; Emilio de Gorgorza, baritone, in November; Padewski, in January; Josef Hofmann, pianist, in February, and Jean Gerardy, cellist, in March. Gerardy will be accompanied by Gabriel Ysaye, the violinist.

The German-American Choral Society, Guard Tønning, director, has changed its name to the Apollo Choral Club. Works of the less choral forms are being prepared for presentation later in the season. These include lyric cantatas and compositions of romantic character without taking up oratorio or the larger choral compositions.

Mary P. Loomis, head of the primary and intermediate departments of the Krinke Piano School, has returned from a three months' vacation and study trip in the East to resume her work in the school.

The program committee of the Musical Art Society, an organization of professional women musicians, has given out the following dates and subjects for the year: October 22, "The Verdi Centenary," in charge of Mary Carr Moore and Eva Trew; November 17, "Beethoven and Shakespeare

—a Comparison," Dr. Robert Max Garrett, of the University of Washington; December 15, "Christmas Carols of Old England," in charge of Helen Priscilla Libby, Jessie Emily Hadd and Caroline Jardine; January 19, A Midwinter Informal; February 16, "Musical Activities in America," in charge of Jessie Nash Stover, Mrs. Romeyn S. Hunkins and Ruth Durheim; March 16, (a) "Old Irish Legends in MacDowell's Celtic Sonata," (b) "Music from the Hebrides," Dr. E. G. Cox, of the University of Washington; April 20, "From Greek Melodies to Modern Harmonies," in charge of Mary Louise Clary and Ethel Myer; May 18, annual business meeting and election of officers; June 15, A Musical Art Festivity. The officers of the club are: president, Lucy R. Cole; vice president, Abbie Drew; secretary, Edna Colman; treasurer, Jessie Nash Stover.

To commemorate the twentieth anniversary of her appearance as an opera and concert singer, Madame Hesse-Sprotte, mezzo soprano, will give a complimentary concert to her many friends and admirers in this city next Tuesday. Madame Sprotte began her career as a child prodigy, having studied piano with Professor Hohlfield and played the Liszt piano concerto with the Philharmonic Orchestra with success when thirteen years of age. Later she studied voice culture in Paris under Marchesi. For eight years she sang with distinction in opera and oratorio in Berlin, Dresden, Prague and Wiesbaden and other important cities in Europe. For the last two years she has lived in Seattle and has become an important factor in the musical life of this city. She will be assisted by some of the leading talent of the city.

Through the efforts of the Cief Club, a chorus to be known as the People's Chorus is being organized. It will contain upward of three hundred voices. William H. Donley is the director. It is planned to make the People's Chorus a permanent organization, the conclusion of each season's work to be an Annual Musical Festival. Rehearsals begin this week. Two concerts will be given, the first in December, and the second in February or March, to enable the club to raise the guaranteed fund necessary to meet the expenses of the May Festival next spring. Arrangements have been made for the appearance of the New York Philharmonic Society here at that time.

In addition to the artists already announced, Clayton and Priest offer a series of five noteworthy entertainments. The first of these will be George Hamlin, tenor, to appear October 9; Marie Rappold, soprano, November 3; Fannie Bloomfield Zeisler, December 5; Yvonne de Treville, coloratura soprano, in a costume recital, January 12. She will illustrate three centuries of prima donnas. The first will be the eighteenth century in Louis XIV



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costume; second, nineteenth century, in 1850 costume, that of Jenny Lind; third, twentieth century, in modern Worth gowns. The last of the series will be the appearance of Helen Keller and her teacher, Mrs. Macy. This last date is April 13.

Albany Ritchie, concertmaster of the Seattle Philharmonic Orchestra, has returned from his vacation, and has resumed his classes in the Eilers Building.

Henry K. Hadley, conductor of the San Francisco Symphony Orchestra, and formerly conductor of the orchestral organization here, has been visiting Seattle on his way back to San Francisco from a tour of Europe. Mr. Hadley, while here, completed his symphonic poem, "Lucifer." He describes Seattle as being a lucky place in which to finish a composition, as he completed his work, the "North, East, South and West" symphony No. 4, while here. This will be heard this season, in New York, Chicago, Boston and St. Louis.

HARRY KRINKE.

Artists' Recital at Regneas Studio.

Mutual congratulations were in order at the Regneas studio, New York, Thursday afternoon, October 9, when Nevada van der Veer, Cara Sapin and Reed Miller gave a choice program before a large number of musical friends and admirers—congratulations for these artists that they have chosen a teacher with such ability of Mr. Regneas, likewise to him that he has such artist pupils.

Madame van der Veer, who in private life is Mrs. Reed Miller, sang compositions from Handel, Faure, Debussy, Fox, McCoy, MacFarlane Scott and Ulmer, selections which gave ample opportunity for disclosing the splendid range and fine interpretative ability of this artist. This was particularly true in the new Ulmer selections, which were most enthusiastically received.

"We met Oscar Ulmer this summer while abroad," Mr. Miller told a MUSICAL COURIER representative, "and he is a wonderful young man—a German." Judging from his songs, Mr. Miller has made no mistake in this characterization of this young composer.

Mr. Miller's selections were taken from works of Brahms, Strauss, Kaun, Harling, Elgar, Branscombe, Meyer, which he sang with that exquisite artistry that always makes this tenor's work so satisfactory.

Both Mr. and Mrs. Miller were in splendid voice, and the happy blending of their voices was most evident in the Bach and Bantock duets.

These two artists are in the best of spirits, and most enthusiastic about their European trip this summer.

"England is my first choice—then Germany," said Mr. Miller, with that intonation which denotes genuine enthusiasm. He also gave the following information in regard to his own and his fair partner's immediate activities:

"I am on the eve of departure for a long concert tour throughout the West. Mrs. Miller will go to New England in the meantime, where she has important concert engagements. Our Aeolian Hall concert will be given December 3."

Mrs. Miller, who has studied in London, Paris and New York, referred thus to her present teacher: "I think Mr. Regneas one of the best teachers I ever met."

Cara Sapin sang a group of songs written by a young Yale college junior, Douglas Stuart Moore, who accompanied the singer. Again a beautiful voice—a deep, rich contralto—was coupled with artistic rendition in a truly delightful manner. The works of the young composer, so excellently sung, were heartily applauded.

Madame Sapin, who begins her season with the Boston Opera Company the first of next month, told the writer: "No, I have never studied abroad. Aside from some studying done in Louisville, Ky., before coming to New York, Mr. Regneas has been my only teacher. I have spent three winters here, also my entire summer vacation, preparing rôles with Mr. Regneas, whom I consider the best all around man in the country. Mr. and Mrs. Miller are just crazy about his work"—which expression proves the truly American spirit of Madame Sapin—"and the test is with pupils, who have studied so broadly. His is such a sane method."

"Haven't you cared for European experience before entering upon an operatic career?"

"Splendid inducements have been offered me for such a training, but I prefer to enter as a purely American product," was the contralto's reply.

There was also a delightful social side to the afternoon, in which cake, tea, candles, flowers, etc., were conspicuous, and where Mrs. Regneas' charming hospitality showed forth to splendid advantage.

If this is a sample of the season's musicales in the Regneas studio, there is no danger the hurried critic ever becoming bored.

Ferrari-Fontana, who created the tenor rôle in Montemezzi's new opera, "Amore dei tre re" (Loves of Three Kings), at La Scala, in Milan, has been engaged to sing the same part at the Metropolitan Opera House this winter.

HAROLD BAUER IN SPAIN.

Pianist Plays Important Engagements Before Sailing for America.

An interesting and amusing letter has come from Harold Bauer, at San Sebastian, Spain, where the pianist recently began his brief continental season booked before sailing for America. The concerts given there were of a high order, including within one week splendid performances of Brahms' "Requiem," Cesar Franck's "Beautitudes," Berlioz's "Faust" and Beethoven's ninth symphony. "In this fashionable seaside resort," writes Mr. Bauer, "there is an atmosphere of 'Music Festival' which recalls Bayreuth and similar places, and compares most favorably with the much overrated performances at Munich."

An interesting feature in San Sebastian is the Orpheum Society, composed of local townspeople and drawn from every class. When Mr. Bauer was there its activities were at their height.

Mr. Bauer created a fine impression at the Beethoven Festival by his performance of the Choral Fantasia with orchestra, chorus and soloists. The other works he performed during his stay in San Sebastian were the Mozart concerto in D minor; the Saint-Saëns concerto in C minor, Cesar Franck's symphonic variations, and Schumann's "Carneval." The pianist is now in England, where on October 5 he played at the opening orchestral concert in Albert Hall, following this with a recital on the 6th. October 8 and 10 he played in Manchester and Bradford with Thibaud and Casals. On the 13th he made a joint appearance in London with Thibaud, and on the 15th, today, sails for America on the steamship Olympic.

Louise Barnolt Preparing for Season.

Louise Barnolt, who has just returned from her vacation, is busy preparing for her many concert engagements for this season.



LOUISE BARNOLT AT HER SUMMER HOME IN VERMONT.

This contralto has had many successful appearances in opera, but considers the recital platform the finer art.

Hans Merx Returns.

Hans Merx, the German lieder singer, returned to America last week on the steamship Imperator to fill a number of engagements for German song recitals. During his summer in Europe, Mr. Merx gave successful recitals principally in German cities, the programs being made up chiefly of compositions by New York composers. The following program was presented at the Westminster Hotel, Cologne:

Eliland, ein Sang vom Chiemsee.....A. von Fielitz
Meerfahrt.....Hans Kronold
Herbstlied.....Eugen Haile
Soldaten kommen.....Eugen Haile
Ich will dir's nimmer sagen.....J. A. Hugo
Wanderer's Nachtlid.....Karl Hahn
Seil, Still.....Herman Spilfer
Der Kosak.....Sidney Homer
Nachtlid.....C. E. le Massena
Dein Angesicht.....C. E. le Massena
My Love Is Like a Red, Red Rose.....Louise E. Meyer
Forever and a Day.....Hallet Gilbert

Kunwald Coming.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, is to leave Europe shortly and will be at the Hotel McAlpin, New York, on October 25.

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Oscar Seagle in America.

Oscar Seagle, the American baritone, who has been living abroad for the past decade, is now in New York visiting friends and also enjoying the "World Series." Foreign life has in no way lessened this artist's ardor as an enthusiastic baseball fan.

Mr. Seagle will devote the entire season of 1913-14 to concertizing under the management of Loudon Charlton.



LEFT TO RIGHT: REED MILLER, OSCAR SEAGLE AND FRED PROTHEROE AT SEAGLE'S COUNTRY PLACE IN ENGLAND.

He will leave New York, October 20, to begin his tour of the South, West and Northwest. January and February he will spend in New York, thus giving a great many of his old pupils, who have studied with him in Paris, an opportunity to take a few lessons with him.

June 1, 1914, Mr. Seagle will return to England to fulfill engagements. To his country place in Essex he will take his class of pupils from America, England and Paris.

October 1 he is to go to Paris for some recital and concert work there.

Mr. Seagle is one of the very few American singers, who have been accepted on an even footing with native artists abroad, particularly in France, and his success has been pronounced both as a recitalist and as a teacher.

His season last year in Paris was the most successful one he ever had. Besides doing a great deal of singing he gave from seventy to eighty lessons a week. He also had two assistants throughout the winter.

For his American season Mr. Seagle has prepared a number of especially interesting and entertaining programs, consisting of old and modern French songs, classic and modern German, old Italian School, Slav music, in addition to many of the operatic arias.

"High Up" Artists.

The pleasant looking gentlemen in the accompanying snapshot are Walter C. Earnest (left in picture), the Pittsburgh tenor, and Charles Wakefield Cadman, the composer-pianist, taken "off duty" on the steps of the Capitol, Denver, Col., during a recent Triennial Conclave of the Knights Templar in that city. The rather indistinct brass plate at their feet conveys the information that the spot is just a mile above sea level.



CADMAN AND EARNEST IN DENVER.

tol, Denver, Col., during a recent Triennial Conclave of the Knights Templar in that city. The rather indistinct brass plate at their feet conveys the information that the spot is just a mile above sea level.

Olga and Helene Cassius' Vocal Method.

For some years past the sisters Olga and Helene Cassius have been achieving notable results in Berlin in voice placing. Their method is based on the principle that the vocal organ works naturally and with ease if properly handled, and there are no obstructions. In their method breath control is of course of primary importance; if too much air strikes the vocal cords from below, the larynx is pressed too high and the tone producing organs have not room to move free. Hence the tones so produced all sound harsh and the organs themselves will be quickly tired.

In order to give the tone producing organs their natural freedom of movement, the sisters Cassius teach the articulation of consonants in a way that enables the organs of articulation to work as far away as possible from the organs of tone building, in order that the latter may be freed from all pressure. The principal thing in speaking and singing, according to this method, is to make proper

use of the air; it is not necessary to draw in great quantities of it.

Olga and Helene Cassius have found in their long practice that pupils who have first acquired a perfect articulation of the consonants through their method develop the singing voice with great ease and success. By this method the lungs, the diaphragm, the larynx and the vocal cords all work with ease and elasticity, and each voice is developed naturally and individually.

Gittelson's Season in Germany.

Frank Gittelson, the brilliant young American violinist, is to have a busy season in Germany. The following is a list of engagements already booked for 1913-14:

Dresden, October 12.	Amsterdam, February 20.
Leipzig, October 18.	Bern, February 23 and 24.
Prag, October 19.	Bonn, February 28.
Berlin, November 1.	Aachen, March 7.
Frankfurt a/M., November 18.	Hamburg, March 10.
Cöln, November 22, with Steinbach.	Königsberg.
Berlin, December 6, Esplanade.	Bielefeld.
Wien, December 15.	Utrecht.
Elberfeld, January 21.	Baden-Baden.
Bremen, January 28.	Plauen.
Kiel, February 2.	Nürnberg.
Rostock, February 4.	Harmstadt.
Stettin, February 9.	Brux.
Arnheim, February 18.	Bad Harzburg.

The management of the new concerts in the sumptuous Esplanade Hall has conferred a great honor upon Frank Gittelson by engaging him to appear there on the same evening that Pablo Casals plays. Only celebrities like Willy Burmester, Emmy Destinn, Leo Slezak, Raoul Pugno, etc., are engaged for these musical events for which M. 20 a seat is charged. This illustrates what a high rank Gittelson already takes in Berlin.

Marie Morrissey's Aeolian Hall Concert, October 30.

Marie Morrissey, the mezzo soprano, who gives a recital in Aeolian Hall, Thursday evening, October 30, is a pupil of Dudley Buck. Her program will consist of songs of Durante, Mililotti, Pergolesi, Martini, Chaminade, Georges, Holmes, Hüe, Schumann, Strauss, Franz, Hildach, Homer, Beach, MacDowell, Pette and Huhn.

The soprano will be assisted by Harry M. Gilbert at the piano.

In a Congress debate it was conceded that a good cook is more cultured than a poor piano player.—New York World.

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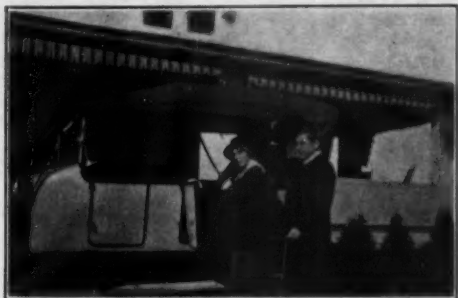
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HEMUS—CRAVEN.

Popular Musicians United in Marriage Sunday Afternoon, October 5, at Asbury Park.

The many friends of Gladys Craven and Percy Hemus are congratulating them. They were married by the Rev. S. Ross MacClements, at the Manse, Asbury Park, N. J., Sunday afternoon, October 5.

Leaving New York Saturday morning for a week-end at the country home of Mr. and Mrs. George Ferguson, at



PERCY HEMUS AND BRIDE, GLADYS CRAVEN.

Deal, N. J.; these well known artists intended to be married very quietly—but such is fame that the artist must always be considered a child of the public, and as such, the public wants to know what they are doing. It is not surprising that the news spread, and before the happy couple could leave town a crowd had gathered to shower them with rice and wish them well.

The bride will be known professionally as Gladys Craven. The song recitals by Percy Hemus, with dramatic readings to music, (Gladys Craven at the piano,) are so well known over the country that the name will not be changed.

After the wedding ceremony the couple were surprised by the serving of refreshments by Rev. MacClements, and were delighted to find a large wedding cake prepared for them. They are at home to their friends at The Clinton, 253 West 42nd street, New York.

May Haughwout in Two Cities.

May Haughwout, who specializes in recitation, imitations and costume recitals, has begun her first American season, under the exclusive management of Antonia Sawyer, and the following tributes culled from Baltimore and Charleston papers tell their own story of Miss Haughwout's success in those two cities:

"The Prince's Wooing," by a member of the Woman's Literary Club, was read and enthusiastically received by the audience. The reader was Miss Haughwout, who was given an impromptu ovation at the conclusion of the reading. Her smooth elocution and refined delivery, combined with a remarkably sweet and flexible voice, excited general praise.—Baltimore Sun.

A charming interpretation of Shakespeare's wonderful fairy play, "A Midsummer Night's Dream," was given last night at the Peabody Institute by May Haughwout. Her impersonation of the many characters was marvelous. She presented all the varying characters from the unlovely Bottom to the delicate fairy queen, Titania, throwing in the sprightly pranks of Puck, against the massive stupidity of the untutored players. Her fine facial play with accompanying tricks of voice gave the noble masterpiece a grace and lightness which it could never receive from ordinary action on the stage.—Baltimore American.

To reproduce a drama of such varied emotional qualities as "Madama Butterfly" evinces a power that is truly marvelous. Miss Haughwout is unaffected, natural, graceful, with pleasing personality and magnetism.—Charleston Gazette.

An enthusiastic audience assembled in the Y. M. C. A. Auditorium to hear Miss Haughwout in a charming portrayal of the delightful little classic, "Madama Butterfly." In a most ideal manner she interpreted the sprightly wit, the artistic beauty and the keen pathos of the story. Miss Haughwout's versatility was further revealed by the rendering of several unique original selections.—Charleston Mail. (Advertisement.)

Bauer, Bach and Beethoven.

Although Bach and Beethoven will be the only two composers represented on the program which Harold Bauer will play in Aeolian Hall, Saturday afternoon, October 25, the recital promises to be of unusual interest. The Bach numbers will be three selections from the "Well Tempered Clavichord" (Book 1, No. 3; Book 2, No. 12, and Book 1, No. 22), while alternating with these will be three Beethoven sonatas in D major, op. 10, No. 3; E flat major, op. 81, and C minor, op. 111. His forthcoming tour will mark Bauer's seventh visit to America.

As the World Moves.

"If at the time the 'Requiem' was published and first heard, almost forty years ago, the highly emotional, frequently realistically descriptive character of the work gave offense, such will scarcely be the case now that composers stop short of nothing in order to secure the most violent

contrasts and produce the most overwhelming effects. Beside the means which even Berlioz calls for in the Dies Irae of his remarkable 'Requiem,' written more than thirty years before Verdi's, those resorted to by Verdi in the same movement are moderate indeed."—From the Program Book of the recent Worcester (Mass.) Festival.

Henri Scott as Hunding.

Into the character of Hunding, in Wagner's "Walküre," one which has little to say, but is none the less forceful, Henri Scott, basso of the Chicago Opera Company, has injected a realism that has won for him the highest encomiums from the press.

A few criticisms are given below:

Henri Scott, as Hunding, was much the best of the male members of the cast. He sang with authority and was imposingly arrayed to add the necessary cubits to his stature.—Philadelphia Ledger.

Mr. Scott brings to Hunding a sturdiness of tone and a dignity of pantomime which must please the devout Wagnerite to the recesses of his soul. We doubt whether the role could be better cast.—Chicago Inter Ocean.

Henri Scott was a sinister and fearsome Hunding. His rich basso was very serviceable in the music of this role.—Chicago Examiner.

Mr. Scott sang the Hunding music admirably.—Chicago Daily Tribune.

Mr. Scott deserves a paragraph of his own, however short, for his excellent portrayal of Hunding, the savage huntsman. In appearance and pose he seemed indeed a veritable prehistoric man, with a deep voice artistically used.—Minneapolis Journal.

Henri Scott was the Hunding and there could hardly have been a better. He sang the music most effectively, and admirably apprehended and portrayed its concentrated strength and sinister sig-



Photo by Matzene, Chicago.

HENRI SCOTT,

Basso, Chicago Grand Opera Company, as Hunding in "Walküre." His pantomime was replete with eloquent suggestiveness.—Philadelphia Inquirer.

Henri Scott as Hunding rather more than lived up to the great reputation which he brought to San Francisco. Scott was very good.—San Francisco Examiner.

Henri Scott was a sturdy, striking figure as Hunding.—Chicago American.

Henri Scott was the Hunding, a role which he does with a richness of tone, a clearness and beauty of enunciation and dramatic clarity which given his work rank with the very best who have essayed the role in this country.—Philadelphia Evening Star. (Advertisement.)

Florence Hinkle's Growing Popularity.

Florence Hinkle's bookings for the present season will, it is reported, surpass her record of previous years. These will include many recitals and oratorio performances.

During the week of September 29, this soprano fulfilled her third engagement at the Worcester (Mass.) Music Festival, where she sang in Verdi's "Requiem," presented in commemoration of the hundredth anniversary of that great Italian composer's birth.

From Worcester, Miss Hinkle went to Aurora, N. Y., where she opened the season of recitals at Wells College.

During the summer this popular American soprano motored throughout New England. While in Massachusetts she sang at a musical given at the Beverly Farms estate of Mrs. Lewis Shaw, of Boston.

Judge: "A famous lecturer says that the slashed skirt shows whether or not the woman is qualified for the ballet."

"Huh! He means the ballet."—Des Moines Capital.

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SPOKANE'S ENTERPRISING WOMAN.

How Mrs. Allen Undertook to Bring Artists to Her City and How She Has Succeeded.

210-211 Auditorium Building,
Spokane, Wash., October 6, 1913.

The announcement of the artist course of concerts has been made. This year Mrs. H. W. Allen has the assistance of one hundred patronesses, and a publicity commit-



MRS. H. W. ALLEN.

tee from the Spokane Ad Club. People who are interested in Spokane's welfare are beginning to realize more and more how much Mrs. Allen has accomplished practically unaided to put Spokane on the "musical map." Each year, for the past three years, she has brought six or seven musical stars here, and finished the season out of debt, after a prominent musical club had repeatedly failed to get through without a deficit to be made up by philanthropic citizens. It had come to the place where Spokane was about to lose out musically for lack of public support, when Mrs. Allen was asked to help. Having already

gained prominence as president of the State Federation of Clubs, and following that as director of the Woman's Department of the Alaska-Yukon Exposition, she was commissioned to interest some Spokane organization in supporting the local appearance of world famous artists. Every place she met with disappointment—it had been tried so often and proved a failure financially that they were not eager to try again. By this time she had become so enthused over the idea that she signed the contracts herself, before she realized the responsibility of the undertaking. Once committed, there was no hesitating. She felt that she must have some club or society to support her efforts; so enlisted the cooperation of the Ladies' Aid Society of the First Presbyterian Church, which was at that time trying to raise money to pay off the debt on the pipe organ. This method gained an extensive canvass for season tickets, assuring the success of the course.

Once established as local manager, with the concert-going public interested, she assumed the entire responsibility and for the past two seasons has managed the course, even acting as her own publicity agent.

Her endeavor has always been to give Spokane the best artists, as the following names will attest. Already we have had, under her management: Josef Hofmann, Clarence Eddy, Mischa Elman twice, Johanna Gadske twice, Emma Eames and Emilio de Gogorza (who opened their "honeymoon tour" here), Kubelik, Harold Bauer, Schumann-Heink, Mary Garden, Nordica, the Flonzaley Quartet, Riccardo Martin, Rudolph Ganz, Madame Rider-Kelsey, Claude Cunningham, Joseph Lhevinne, and the dancer, Adeline Genée. This season the list includes Alice Nielsen, Emilio de Gogorza, Fritz Kreisler, Josef Hofmann, Jean Gerardy and Gabriel Ysaye.

Word has just been received by Mrs. Allen that Alice Nielsen, who was to give the initial concert of the series on October 13, missed her boat sailing from Liverpool; so until further information the date of the concert is in doubt.

ELMO M. MINEHART.

Franco Sunday Concerts.

Nahan Franco is to give a series of Sunday night concerts at the Hippodrome. The program will be made up of popular selections, and the prices will range from 25 cents to a dollar. The orchestra will be composed of 100 picked musicians from the various orchestras in New York. The first concert is scheduled for Sunday night, October 26.

A new opera by Max Shillings called "Mona Lisa" will probably be heard during the current season at the Stuttgart Opera.

Augusta Cottlow at the Baltic.

Augusta Cottlow, the distinguished pianist, with her husband, Edgar A. Gerst and their respective mothers, have returned to Berlin after a most delightful summer at Alt Gaarz, on the Baltic Sea. Both Miss Cottlow and her husband are ardent devotees of sailing and swimming, and became quite expert in managing the old fishing boat placed at their disposal.

They enjoyed "roughing it" in the primitive little fishing



AUGUSTA COTLOW AND HER HUSBAND, EDGAR A. GERST, STARTING OUT IN A FISHING BOAT ON THE BALTIC.

village, miles away from a railroad—an ideal spot for an ideal vacation and rest.

Miss Cottlow has a strenuous season before her, an extensive tour of Germany, Austria and Holland. Among the cities where the gifted pianist will play are Berlin, Hamburg, Leipsic, Dresden, Nürnberg, Dusseldorf, Munich, Frankfurt-on-Main, Vienna, Prague, Amsterdam, etc., and will also give much of her time to teaching.

Loyal as ever to her gifted countryman, she will include a MacDowell sonata on every recital program. She finds genuine appreciation of his music in Europe as well as in America.

Hensel in Hamburg.

The accompanying is a snapshot of Heinrich Hensel and Mrs. Hensel, who now are situated permanently in Hamburg, where the gifted and popular tenor is singing



THE HENSELS.

at the Opera in that city. He has been receiving praise galore from the press and the public, and is one of the best liked tenors that Hamburg ever has had. Mr. Hensel reports that he likes Hamburg as much as it likes him.

Victorine Hays Heard.

Victorine Hays, the New York soprano, appeared at the concert given by the Educational Alliance at the Strauss Auditorium on Sunday evening, October 5. She sang the "Caro Nome" aria from "Rigoletto," an aria from "Traviata" and a song by Hildach. Miss Hays was heard in many Western cities last season; she formerly was a pupil of the well known New York teacher of singing, Susanah Macaulay.

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1516 Milwaukee Street,
Denver, Colo., October 4, 1913.]

Harold Bauer is announced as the soloist for the first of the series of eight concerts to be given this winter by the Denver Philharmonic Orchestra, with Horace E. Tureman as conductor. The first concert will be given at the Auditorium Wednesday evening, October 29, but the subsequent concerts will be given at the Broadway Theater, the series extending until February. The other soloists will be Mrs. Edward Collins, soprano; Cecil Fanning, baritone; Morris Bezman, violinist; Francis Hendricks, pianist; Mrs. Milton Smith, contralto; Mrs. J. H. Smislaert, pianist, and Jaques Thibaud, the French violinist. All but three of these soloists are Denver musicians as well as every member of the orchestra.

Geraldine Farrar will give the opening concert of the Robert Slack series on Monday evening, October 13, at the Auditorium. She will have the assistance of Alwin Schroeder, cellist, and Arthur Rosenstein, pianist. The program at this concert will be the same as that to be given in Boston, New York, Pittsburgh and other Eastern cities. The artists to appear here in this series are: Melba and Kubelik, Schumann-Heink, Julia Culp and Ludwig Hess, Fritz Kreisler, Paderewski, Josef Hofmann, and Gertrude Hoffman and the Polaire Company. Mr. Slack will also continue his series of concerts at Pueblo this year.

Mr. and Mrs. J. L. Janeski gave a charming musicale at their home in honor of Charles Wakefield Cadman, on September 29. The program was selected from the compositions of Mr. Cadman, and was presented by the following local musicians, some of whom are pupils of Mr. Janeski: Beatrice Zwetow, soprano; Gertrude Livingston, contralto; Dr. Zdenko von Dworzak, violinist; Fred Houseley, cellist; Glenn Richardson, baritone; J. L. Janeski, tenor, with Mr. Cadman at the piano. The song cycle "The Morning of the Year" formed part of the program.

A farewell recital was given Tuesday evening, September 30, at Central Christian Church, by Abe Greenfeld, Denver violinist, who will soon leave for Berlin to study with Marto. Young Mr. Greenfeld gave a splendid program in a very creditable manner. He was assisted by Mrs. Edward Collins, soprano.

Paul Stauffer presented two Swedish artists, Carl Fahlberg, pianist, and Gunhild Sjoestedt, prima donna soprano, in recital at the Central Christian Church on Thursday evening, September 18.

A brilliant series of musical events has been arranged by Father Burke and Signor Cavallo, conductor of the Cavallo Symphony Orchestra, in connection with ten concerts to be given by that organization this season. The opening concert given on Friday afternoon, October 24, at the Broadway Theatre, when Pasquale Amato, baritone of the Metropolitan Opera Company, will be the soloist. Other soloists to be heard in the course are Fannie Bloomfield Zeisler, pianist; Frances Winnifred Romer, dramatic soprano; Frances Macmillan, violinist, and Charles W. Clark, baritone.

With the above number of fine attractions and the two seasons of grand opera that are being arranged for, Denver is promised a most enjoyable musical season.

DOLORES REEDY MAXWELL.

Two Concerts for Kubelik.

After two years' absence from this city Jan Kubelik will appear again in the New York Hippodrome, Sunday evening, October 19. The Hungarian violinist is to have the assistance of Naham Franko's Orchestra of seventy pieces, and will play Bruch's G minor concerto and Wieniawski's in D minor, closing his program with Hubay's "Scenes de la Czaras" and the Paganini "Companella."

For his portion of the program Mr. Franko has chosen Weber's "Freischütz" overture, three dances by Rameau, and Goldmark's "Sakuntala" overture.

"You say my opera is bad," said the indignant composer. "Very bad," replied the manager. "How do you account for the fact that a lot of people applaud?" "Nearly everybody who attends a theater is either a host or a guest. They applaud in a considerate effort to keep up each other's spirits."—Washington (D. C.) Star.

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Carolyn Beebe for Longy Concerts.

One of the important musical announcements of the season is that of the concerts to be given by the Longy New York Modern Chamber Society at Aeolian Hall on Saturday evenings, November 8, December 6, January 10, February 21 and March 21, and for which Carolyn Beebe, pianist, has been engaged as associate artist. The founding of these new concerts was due to the apparent need in New York City for chamber music of a class and style not heretofore provided for. As is well known, there exists in all branches of modern chamber music a large number of works that have never been heard because of the peculiar combinations of instruments called for, and have little chance of being heard because the existing



Photo by Mishkin Studio, New York.
CAROLYN BEEBE.

organizations are not equipped to give them. In addition to this, the difficulty of assembling artists capable of executing such music amounts almost to an impossibility.

With the object of supplying this deficiency in the chamber music world, Georges Longy, first oboist of the Boston Symphony Orchestra, officer d'Academie and officer de l'Instruction Publique, has organized an ensemble consisting of twenty members of the Boston Orchestra and placed himself at the head of this movement in favor of neglected works worthy of public performance, the acquaintance of which will be of great interests to music lovers, artists and critics, and with the added purpose of subsequently organizing similar series of concerts in other cities where the Boston Symphony Orchestra appears. On account of Mr. Longy's relations with that organization, he is able to bring together artists of the first rank accustomed to working together and who may be depended upon to give interpretations of the highest order. Mr. Longy has been in Europe all summer, arranging his program, which will present works never before heard in this country and written for instrumental combinations new to the musical public. In giving these concerts, the society enters an entirely new field, and its efforts undoubtedly will be adequately rewarded.

As some of the works call for an assisting pianist, Carolyn Beebe, the well known American artist, has been engaged, and whose artistic ability and experience will enable her to perform her duties in a manner that will prove worthy of the confidence placed therein by the management. Detailed announcements, with programs, will be made prior to each concert, and after the last a book containing a list of founders, pictures of the composers whose works have been played, together with their autographs and biographies, with a complete set of programs, will be presented to the founders and associate members. Owing to the limited seating capacity of the hall, subscriptions for the series of five concerts should be sent to Mrs. Lowell Thayer Field, 60 West 75th street, New York, at the earliest possible date.

Charles Norman Granville's Concert.

Charles Norman Granville, the baritone, will present the appended program at his Aeolian Hall recital. New York, Wednesday evening, October 29. Charles Gilbert Spross will accompany Mr. Granville:

Come and Trip It.....Handel
Love Me or Not.....Secchi
Au Châte.....Mozart
Aria, Questa dunque (I Due Foscari).....Verdi
Die Post.....Schubert
Der Sandmann.....Schumann

Wie bist du meine Königin.....Brahms
Eros.....Grieg
The Sea.....MacDowell
Love's Song (first time).....Fox
The Wind.....Spross
A Fool's Soliloquy.....Campbell-Tipton
Were the Pitcher Full Alway (Hungarian folksong).....Korby
My Lovely Celia.....Old English
The Fairy Pipers.....Brewer
A Tragic Tale.....Slater

Butt-Rumford Australian Triumphs.

Clara Butt, the English contralto, and her husband, Kennerley Rumford, had a stormy passage from Adelaide Perth, Australia. During four days their vessel was tossed about in a hurricane which did considerable damage and flooded the cabins, including those occupied by the English singers. They finally reached their destination, however, none the worse for their experience. In Adelaide, a city of 160,000 inhabitants, nine concerts were given, easily creating a record for the number of appearances made by any visiting artists. In Perth, which has only 65,000 inhabitants, four concerts were announced, but as the first three, taking place within four days, were practically sold out before Mr. and Mrs. Rumford arrived, two more were added, and in each case the house, holding 2,500 people, was completely sold out.

The West Australian, published in Perth, referred to the singers' return to the commonwealth as "something in the nature of a triumphal progress." Continuing, the critic said:

Clara Butt retains all the vocal power which has won for her the fame of being the possessor of the voice of a century. The wide range, the brilliancy, resonance and flexibility of that glorious organ cannot fail to excite wonder and admiration. Years have brought the diva additional artistic attributes. Clear articulation is still a distinctive feature of her singing, and she has added to an already extensive repertory some of the gems of classic and modern song literature. Gowned in her customary artistic fashion, and looking truly magnificent as she came slowly forward, Madame Butt's appearance was signalized by demonstrative applause, which toward the end of the evening developed into a positive ovation. Kennerley Rumford shared the honors of the evening, and his finished style and refined taste added to the delight of the auditors.

Madame Butt and Mr. Rumford return to America in January. (Advertisement.)

A Southern Appreciation.

R. E. Johnston, the New York manager, is the recipient of the appended unsolicited letter—a well merited appreciation of the ability of the Metropolitan Opera prima donna, Frances Alda, and her assisting artists, Frank La Forge, composer-pianist, and Gutia Casini, the Russian cellist. These artists appeared in Lynchburg, Saturday evening, October 4.

R. E. Johnston, New York:

My DEAR SIR: I am certainly grateful to you for a most beautiful and successful concert. Some of my most critical patrons say that Madame Alda is the finest of any of the grand opera stars that have ever visited Lynchburg. They also say that the concert was the prettiest ever given in Lynchburg. Of course, as usual everybody was crazy about Mr. La Forge and think Mr. Casini a wonder.

Thanking you, and hoping we can do some business again in the future, I am,

Yours truly,
(Signed) EMMA ADAMS,
809 Clay street, Lynchburg, Va.

October 6, 1913.

Josef Rubo Opens Studio.

Josef Rubo, the well known teacher of the Italian method of singing, and one of the recent soloists at the royal theaters in Vienna, Berlin, Hanover and St. Petersburg, and having taught more recently in Los Angeles, Cal., has opened a vocal studio in Aeolian Hall, New York. He will teach Tuesday, Wednesday and Friday of each week, and on other days will be found at his residence studio, 887 East 178th street, New York.

May Porter's Busy Studio.

May Porter, Mus. Bac., reports marked activity in her West Philadelphia studio, 4952 Hazel avenue. Coaching, accompanying and choral directing leave her little time for pleasure. Miss Porter, who is a graduate of the University of Pennsylvania, is the organist and director of the St. Paul Presbyterian Church, Philadelphia, and musical director of the Cantaves Chorus, also of that city.

Organ Recital by J. Fred Wolle.

J. Fred Wolle, of Bethlehem, Pa., gave an organ recital at Harrisburg, Pa., on Tuesday evening, October 14. Dr. Wolle also gave organ recitals recently at Columbus, Ohio, and Bedford, Pa.

Rehearsals of the famous Bach Choir were resumed at Bethlehem by Dr. Wolle during the middle of September.

"Servia's national hymn certainly needs renovating."
"What's the matter with it?"
"It begins, 'Servia, peaceful land of flowers!'"—Paragrafs.

TWIN CITY SCHOOL EVENTS.

The Minneapolis School of Music Is an Active Institution.

Minneapolis, Minn., October 12, 1913.

The regular Saturday morning faculty recital was given in the school auditorium, October 11, by Josephine Curtis, violinist, a new member of the teaching force, assisted by Mrs. Herbert Pendleton, accompanist. Miss Curtis plays with excellent taste and Mrs. Pendleton supported her in musicianly style.

Maude Meyer, of Burlington, Iowa, formerly a pupil of William H. Pontius, and a member of the faculty, has been visiting friends in Minneapolis.

Harrison Wall Johnson is announced to give a MacDowell program in the school hall, early in November.

The program for Saturday morning, October 18, will be given by Mrs. G. W. Critten, contralto.

Mrs. Charles M. Holt, Margaret Hicks and Ebba Sundstrom were in charge of the informal reception held on Friday afternoon, October 10, from 3 to 5 o'clock.

Alice R. O'Connell, of the dramatic department, read for the Logan Park Improvement Association last Tuesday evening. Miss O'Connell has been booked by the University Extension Section for a ten days' trip in Northern Minnesota during the Christmas season.

Harriet Hetland, of the dramatic department, read at Madison, Minn., on the University Extension Course, last Friday night. Miss Hetland has been obliged to give up her teaching at the University Farm School on account of reading engagements.

The Meyns Have Returned.

Following a stay of several months in Europe, Heinrich Meyn and Mrs. Meyn returned to New York last week on the steamship Imperator, stopping at a hotel a few days before going to their beautiful country home in the Onteora Club, Tannersville, Catskill Mountains. October 28 they gave a "café chantant" in the grand hall of the Hotel Vier Jahreszeiten, fifty or more friends being invited to hear him sing, followed by a "kaffee-stunde," Fräulein Brutt playing the accompaniments. Among the guests were Professors Lutteroth and Oesterly, the famous artists: Fräulein Bauer and the Senator from Hamburg. American and German composers figured on the program. The week previous Mr. Meyn went to Ploen, and at the house of Baroness von Falkenstein had luncheon with Prince Otto von Bismarck, grandson of the famous Chancellor of the German Empire. There were present Counts von Bulow, von Bredow, Herr von Bernsdorf and others of the German nobility.

Hamlin's Recital at Salt Lake.

Salt Lake City, Utah, October 4, 1913.

The musical season was opened brilliantly last evening with a recital by George Hamlin, of the Chicago Grand Opera Company, a tenor of international fame, who charmed an immense audience by the beauty of his voice and by his polished artistry. Hamlin is, first of all, the artist, trained and cultured; next, he is gifted with wonderful versatility. In ability to enter at once into the mood of his selection, his talent is remarkable. His program was arranged with a keen artistic sense and was one of impressive taste from start to finish. It opened with a group of classical airs, "Plaisir d'Amour," Martini; "Provençalische Lied," Schumann; "Der Kuss," Beethoven, and "The Lass with the Delicate Air," Dr. Arne.

Part two consisted entirely of German songs, which Hamlin sings with fine vigor and masterly interpretation. He particularly shone in part three, singing one big oratorio and two opera arias. The magnificent oratorio, "Total Eclipse," from "Samson," by Handel, was superbly sung, and the profoundness of its character was particularly well brought out. "Siegfried's Love Song," from "Walküre,"

was received with a storm of applause. The artist's treatment of "Lend Me Your Aid," from "The Queen of Sheba," was strong and displayed his rich tenor voice to great advantage.

A wise and discriminate selection of modern miscellaneous songs concluded the program.

Not least in merit were the thoroughly artistic accompaniments of Maestro Eduard Sacerdote, who goes to



GEORGE HAMLIN AT MANZONI MONUMENT, MILAN, JULY, 1913.

Verdi's Requiem was written for Manzoni.

Montreal at the close of Mr. Hamlin's concert tour, to conduct grand opera in that city. This was the distinguished maestro's first introduction to an American audience.

Irma Seydel Returns.

After an interesting and highly successful summer spent concertizing in Germany, Irma Seydel, the young Boston violinist, accompanied by her father Theodore Seydel of the Boston Symphony Orchestra, has returned home with a host of new honors added to her already considerable score. She is herewith pictured with three of the conductors with whose orchestras she played, viz.: Kapellmeister Camille Hildebrand, of the Berlin Philharmonie; Stadt Musikdirektor Karl Schuricht, of the Wiesbaden Kurhaus, and Kapellmeister Iwan Schulz, of Homburg V. D. H. Kurhaus.

Conclusive proof of the unusual impression created by Miss Seydel may be found in the appended list of engagements already booked for the season of 1914-15 by her father Theodore Seydel, who has charge of her European tour. These engagements, forty so far arranged, and mostly with orchestra, are as follows: Aachen, Altona, Baden-Baden, Berlin, Bern, Bonn, Braunschweig, Bremen, Darmstadt, Düsseldorf, Eger, Frankfurt a/M., Göttingen, Grimma, Hamburg, Hannover, Heidelberg, Homburg, Jena, Interlaken, Kaiserlautern, Karlsbad, Köln, Leipzig, Luzern (2), Magdeburg, Mainz, Mannheim, Marburg, München, Nürnberg, Pforzheim, Stuttgart, Cannstadt, Strassburg, Thun, Weimar, Wien, Wiesbaden, Wittenberg.



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NEW YORK, WEDNESDAY, OCTOBER 15, 1913.

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A Musical Courier cable received from one of our reliable European news sources just as this paper goes to press reads: "Beecham has arranged an international opera company on a big scale, to play all the European capitals and also a series of performances at the Metropolitan in New York."

OWING to Columbus Day, a legal holiday in New York State, the MUSICAL COURIER will be published twenty-four hours later than usual this week.

FAR off Calgary, in Canada, reports that its new symphony orchestra is assured. Max Weil will be the conductor. There are to be three concerts, the first slated for November 10. The only other established Canadian symphony orchestra is in Toronto.

COMPOSERS will greatly oblige the editor of the MUSICAL COURIER by sending in the names of the city and state in which they were born, as it is sometimes impossible to discover the nationality of young composers whose names have not yet found their places in musical dictionaries.

BECAUSE of the success gained by the outdoor performance of "Aida" in the amphitheater at Verona, Maestro Montemezzi announces that he will start work on an opera for al fresco purposes, called "Julius Caesar." Montemezzi is the young composer of "L'amore dei tre Re," to be heard in New York this winter.

A READING of the cabled London criticisms on Sir Edward Elgar's "Falstaff" (symphonic poem), done at Leeds not long ago, shows that the work is both good and not good, melodious and unmelodious, well orchestrated and not well orchestrated, inspired and uninspired, and successful and not successful.

INFORMATION comes east that the Los Angeles Symphony Orchestra will devote the program of March 6 and 7 to works of American composers. To this end the conductor invites all composers of symphonic works to submit to him the compositions which they consider worthy of being presented. A complete score and, if possible, also a piano score should be sent.

PHILADELPHIA's opera season is to begin November 3 with a "Tosca" presentation, Mary Garden doing the title role. The Quaker City resumes its orchestral enjoyments this week with the opening symphony concerts under Leopold Stokowski next Friday afternoon and Saturday evening, October 17 and 18. The novelty on the program is Hausegger's "Wieland der Schmied."

IT is reported that Hans Pfitzner, who is just completing a new opera, intends to have it published in Paris so as to benefit from the French law which guarantees to the heirs of a composer the royalties of his work for fifty years after his death, instead of thirty years as in Germany. Pfitzner might just as well not worry himself about what will happen to his works fifty years after he is dead. They may die before he does.

IGNACE JAN PADEREWSKI arrived in New York last Thursday on the steamship Kaiser Wilhelm der Grosse, and opened his American tournee, under the direction of C. A. Ellis, at Trenton, N. J., on Monday evening, October 13. The pianist was booked for a recital in Jersey City on Tuesday evening, October 14; but owing to an attack of grippe was obliged to cancel that date. At the present writing Mr. Paderewski is confined to his rooms at the

Hotel Manhattan, but his manager believes that he will be able to give his New York recital in Aeolian Hall next Saturday afternoon, October 18.

CABLE advices via the press agent route, state that "the Saxon Government will try to have Italy suppress the comic opera soon to be brought out in Rome by the former Crown Princess Louise, of Saxony, and her husband, the pianist and composer, Enrico Toselli." Saxony is not bothering its head about any comic opera to be produced in Rome. If the work turns out to be bad the public will suppress it quickly enough. If, on the other hand, the piece be good—but let us wait and see.

At her Carnegie Hall concert, Tuesday afternoon, October 21, Madame Melba will sing four arias; the mad scene from "Lucia," the "Ave Maria" from Verdi's "Otello," Mozart's "Voi che Sapete," and "Dupuis le Jour" from Charpentier's "Louise." The orchestral numbers will include the Dvorák "Carneval," Goldmark's "Scherzo," op. 45, and Mozart's "Les petits riens." One is bound to regret that our famous singers continue to exploit operatic music on the concert stage. They should be the ones to set a better example.

NOT long ago the MUSICAL COURIER published a version of "The Star Spangled Banner" harmonized by Homer N. Bartlett in a sane and singable manner. Recently the following resolution was passed by the Tennessee Federation of Women's Clubs: "Resolved, That the Tennessee Federation of Women's Clubs deprecate the use of the borrowed air 'God Save the King' as our national anthem, and instead indorse our own beautiful and impressive 'Star Spangled Banner' as harmonized by Homer N. Bartlett, our own American composer."

"HERODIADE" opened the season at the Theater Royal of Liège. The repertory includes "La Fiancée de la Mer," "Lakmé," "Cavalleria Rusticana," "Manon," "Werther," "Sapho," "Mignon," "Hamlet," "Le Jongleur de Notre Dame," "Faust," "Carmen," "Romeo et Juliette," "Le Chemineau," "Louise," "Bohème," "Tosca" and "Madame Butterfly." The novelties promised are "Fortunio," by Messager; "Siberia," by Giordano; "L'Aube Rouge" and "La Sorcière," by Camille Erlanger; "La Lépreuse," by Lazzari; "La Petite Manon," by d'Hirchmann, and "Karla," by André Gailard.

ONCE or twice we have had occasion to chide gently some trite and stodgy musical opinions expressed by the Outlook. It is with pleasure, therefore, that we notice the same journal's spirited ideas on the subject of Verdi and his real greatness. In a recent issue the Outlook prints a lengthy tribute to the grand old man of Bussetto and gives utterance to these welcome views: "Free from the temptation to assume the pose of a patriot, he was free also from any inclination to assume the pose of the artist. He escaped that influence which has marred the careers of so many young composers of our day—the influence that leads them to fancy that they must justify their own work by what they are pleased to call originality, innovation, a contribution to the music of the future, a revelation of an individual soul that is different from any other soul, or something of that sort. Different as he was in most respects from his German contemporary Brahms, his direct opposite in being an operatic composer and virtually nothing else, Verdi was like Brahms in this one respect—that he had the singleness of purpose and standard of the artist. In all he did he worked to make his product as perfect as he could. The result is always what must happen when genius harnesses itself to the task—a set of masterpieces that survive change of fashion."

A VERDI PILGRIMAGE TO BUSETTO.

H. O. Osgood Travels to Busetto and Visits the Great Composer's Birthhouse at Roncole—
Primitive Conditions—Details of Verdi's Life and Work at Busetto.

Milan, September 28, 1913.

Some witty American invented the phrase "ten miles from a lemon." It is the most illuminating phrase possible to describe the situation of Busetto, the little Italian city so intimately connected with the career of Giuseppe Verdi. Busetto is ten miles from a lemon and twenty from everything else. My usually truthful friend, Karl Baedeker, states that it has 1,700 inhabitants, but the census must surely have been taken at an unusually auspicious moment—possibly when there was a large band of gypsies passing through town.

Regarded as an excitement, Busetto is distinctly not a success, but one who has visited it can readily understand that Verdi found there the absolute quiet and absence of disturbance so essential to his work. The railroad and tramway which lead to Busetto are of comparatively recent invention, and before their existence it was a day's journey from anywhere to Busetto, so that Verdi must have been comparatively free from the visits of friends and admirers, also a great help to solid work.

Modern Busetto can be approached from no less than three directions—though not hurriedly or often from any of them—from Cremona on the north and from Borgo San Domino or Parma on the south. I chose to go by the steam tramway from Borgo San Domino, and having been assured that the deformed steam roller, peculiar trucks and mounted dog houses hidden away behind one of the station sheds were really the train for Busetto, I crossed my fingers and climbed aboard the most likely looking part of it into what the conductor later solemnly protested was a "first class coach." Sure enough, it turned out to be movable, and after a reasonable Italian delay, we drew off, running along at the side of a road through the beautiful Emilian farm lands. All this part of Emilia lies on the floor of the valley of Italy's one sizable river, the Po, and is as level as a billiard table—original simile, but true this time. The landscape is beautiful, though rather monotonous. Every inch is cultivated. The fields, principally of the coarse corn, from which polenta is made, are interspersed with rows of fruit trees, and from one tree to another wires are strung on which the grapevines run. The corn had just been cut and shucked. In some yards there was a great golden pile of it. In others it had been raked out to dry in the sun, covering the whole yard with a carpet three inches or so thick.

After having dashed off something less than ten miles in the record time of an hour and a quarter, the train drew up at Roncole, directly in front of the little house where the immortal master was born. A glance at the picture will show, better than any words can describe it, the utter simplicity of this house. It now is one of the "national monuments" of Italy, owned and cared for by the Government, and certainly, in spite of its plethora of grand architectural wonders, there is no building in all Italy of which Italy has more reason to be proud. In the front yard, two or three workmen were busy completing the erection of the simple, tasteful monument which will soon be dedicated.

Not a stone's throw from the house stands the church of the little village, with the organ where Verdi, as a child, first began to develop his talent for music. This organ fell into a bad state of decay until an admirer of Verdi paid for its restoration. It was strengthened and rebuilt throughout, though its original form was absolutely preserved, and it

is pleasant to know that Verdi himself, then a man of advanced age, went to Roncole and opened the rebuilt organ.

The curate of the church is very proud of its historical association with Verdi, and shows with pride a tablet in the base of the tower—which is very strongly built and evidently intended originally for purposes of defense as well as for a church tower—commemorating the fact that in the course of the Napoleonic invasions the women and children, among them Verdi, a babe of a few months in the arms of his mother, were saved by taking refuge there.

From Roncole it is less than two miles to Busetto—and in this connection I may mention the strongest impression which one gets of Verdi there, namely, his lifelong attachment to the little corner of the world in which he was born. Roncole, his birthplace and the scene of his childhood, is, as I have said, close to Busetto, where he studied and worked as a youth and later wrote some of his best known operas; and St. Agata, a little village not larger than Roncole, where the Villa Verdi, the composer's home for some forty years, is situated, is not farther to the north of Busetto than Roncole to the south.

Busetto would be as lost to the knowledge of the world as thousands of other insignificant Italian towns were it not for Verdi's association with it. The first person to take special interest in the musical talent of the little boy at Roncole was Antonio Barezzi, a merchant of Busetto and a musical amateur of ability, who himself instructed Verdi and brought him to Giovanni Provesi, director of music at Busetto Cathedral and leader of the municipal orchestra, who became his first real master. Verdi wrote numerous marches for Provesi's orchestra, and, at the age of fifteen years, a symphony. The British Encyclopedia is authority for the statement that the manuscripts of these compositions are preserved in the municipal library, though my driver did not know of the existence of a "municipal library," nor did a friend whom he consulted.

Encouraged by the great talent developed by the youth, certain patrons of art at Busetto guaranteed the sum of five hundred lira per year (one hundred dollars) to support him while studying at Milan, which is some fifty odd miles distant from Busetto. Before he had been there long, however, Provesi died and Verdi returned to Busetto as a candidate for the post. He was, however, prevented from getting it by some intrigue of the priests and became instead (1833) organist at the Church of San Bartolemeo and conductor of the municipal orchestra, remaining in Busetto, at this time, for three years.

The principal street of Busetto is named Via G. Verdi. On it is the house (Casa Barezzi) where, in 1844, he wrote "I due Foscari," nearly opposite is another house in which he wrote "Stiffelio" (1850) and then "Rigoletto" (1851) and "Trovatore" (1853), the two works which really first established firmly his fame. At the end of the street is the Church of San Bartolemeo, Verdi's connection with which has already been referred to. Facing the big square in front of the church is the imposing building containing the city hall and the Teatro Verdi, where no less a conductor than Maestro Toscanini is giving a short season of opera in celebration of the Verdi centennial.

It is interesting to note that the record of Verdi's birth, in the archives at Busetto, is in the French

language, as that part of Italy was under Napoleon's dominion at the time of his birth, a fact which gave rise to the half earnest attempt to claim the greatest Italian of them all as a French composer.

To complete my visit to Busetto I drove out to the Villa Verdi at St. Agata and it is there that one seems to come into most intimate touch with the departed master. Though on a level with all the rest of the plain, the situation of the villa can be distinguished from quite a distance, as Verdi caused it to be surrounded by a group of pines, larches, spruces, and firs which are quite foreign to that part of Italy. In the middle of this beautiful wooded garden there is a little artificial lake, a quaint summer house, where Verdi was wont to pass considerable time, a grotto and a large rookery with a cave inside it, supposed to represent the grave of Aida and Radames in the last act of "Aida." In front of this there is a little platform on the shore of the lake, where the household meals were often served in pleasant weather.

The villa itself is a low, rambling house with no pretensions to architectural grandeur but very homelike in appearance. Through the courtesy of the present proprietor, visitors are shown Verdi's large room, in which are his bed, his large writing desk for correspondence, and his Erard grand piano. Leading off this room, and accessible only through it, is the smaller room where the master, securely shut away in peace and quiet, was wont to produce those magnificent works which have no equal in the operatic repertory (I am excluding Wagner, who wrote "music dramas"). Both these rooms are full of interesting souvenirs of all sorts, manuscripts, original editions of the operas, letters, etc., among the latter one from Rossini, signing himself humorously "ex-composer, and pianist of the fourth class, to Verdi, composer, and pianist of the fifth class."

I had to hurry back to Busetto to catch the only afternoon train out and, after twenty-three freight cars had gone by, there really turned out to be some passenger cars at the end of the train, with windows in them through which one caught a final glimpse of the little church tower of Roncole, like thousands of others in outward appearance, but so significant through its connection with the great man whose work will make Italy known so long as there be music.

It is verily true that a prophet is without honor in his own country. On attempting to complete my Verdi pilgrimage by a visit to the Casa di Riposo dei Musicisti here in Milan, the home for aged musicians founded by the generosity of Verdi and his place of burial, I succeeded in finding an intelligent cabman who had never heard of it, though it is well within the city. On being informed of its location by other cabmen, he drove there, pausing, however, within fifty yards of the building to inquire the way once more. Alas, the pilgrimage ended abruptly in front of a small notice to the effect that "The Verdi Museum and Crypt are closed until the fifteenth of October"—a favorite device in Italy, especially in the midst of the tourist season.

All the German music papers of current date are filled with accounts of concerts which took place last spring. For full information of what is occurring in Germany at the present time read the MUSICAL COURIER now or the German music papers next autumn.

BOIL IT DOWN.

Why not be practical for a change? Why go on writing those interminably long works year after year for no other reason than that some of the old masters wrote long works?

Byron asserted that "a kiss's strength must be measured by its length," but never in his most sportive mood did that unconventional poet suggest length as a standard of value in a musical work. Yet we meet continually with anthems stretched to oratorios, lyrical songs diluted to the bulk of operas, and sketches inflated to the size of symphonies.

Our young composers are so often tempted from the garden of beauty to the desert of size. It is a national characteristic. We measure our new buildings by their size and estimate their importance by their height. So did the early Egyptians. The hugest and highest pyramids are invariably the oldest. It is a long, long stretch of time from the gigantic structures of the early Egyptian builders to the little temples of the superb Athenian artists. But we who have all history as a guide need not waste a thousand years in finding out that size is, in itself, no necessary quality in a work of art. Size does not make a work of art endure, as anyone can discover by examining the little lyrics which have floated down the stream of time to us from ancient days, while many a stately epic and imposing drama has sunk beneath the flood.

But, apart from these considerations of art and endurance, it is well to be practical in writing a musical work.

What happened to Bach's "St. Mathew Passion"?

It was laid aside for exactly one hundred years, during which interval Bach's reputation grew till it was great enough to cause a revival of the work, practical or impractical.

Unfortunately, however, there are many long and difficult works now written which will not be resuscitated in a hundred or a thousand years—unfortunate that they are written, not that they will be forgotten. We are convinced that many long works fail because the composers of them lack the necessary experience which should precede the writing of a long work.

Bach's B minor Mass is a long work, it is true. But it is also a magnificent work of art for the composition of which Bach prepared himself by the composition of over two hundred short cantatas and an immense number of still smaller works for practical use in his own church.

Handel, likewise, began as an anthem writer. He was a practical composer from the beginning and only produced his massive oratorios after he had made his fame and was certain of the immediate performance of his works. Our young composers will do well to learn from Handel to be practical rather than study the length of "Judas Macabaeus," and the colossal choruses of "Israel in Egypt."

But even supposing a composer has the necessary art and experience to write a new "Messiah" and a second "Elijah," we still assert that a short work is more practical today. Less than a week ago no less an authority on choral matters than C. Mortimer Wiske told us in the MUSICAL COURIER offices that the dearth of short works for mixed chorus with orchestral accompaniment is very great. Arrangements of Sullivan's "Lost Chord" and of the "Tannhäuser" march have become wearisome by continual repetition, and yet the young Arthur Wagners and Richard Sullivans of America will not take the hint and write ten minute cantatas and fifteen minute oratorios.

C. Mortimer Wiske has a chorus of 600 voices and is known throughout the land as the conductor of the Paterson Music Festivals. He says he needs short works and he promises to produce worthy compositions, at the next Festival in Paterson, N. J. Can a conductor do more?

Now what are the young composers of our coun-

try going to do in this matter? Are they going to keep their eyes fixed on the grand old masters "whose distant footsteps echo through the corridors of time," but whose works are exceedingly impractical today, or are they intelligent enough to understand the impatience, nervous energy, restlessness, and love of brevity of the modern American and to write the kind of work modern American audiences wish to hear?

Those old masters who wrote such long and slow-moving works lived in an age when haste and bustle were unknown. The difference between the almost stagnant beauty of Spenser's "Faerie Queene" and the stinging force of Kipling is due as much to the periods as to the intellects of the men. Imagine Kipling stringing out his "Recessional" and "Mandalay" to the twelfth and still unfinished canto of "The Faerie Queene"! Yet that is what so many of our musical Kiplings try to do. English influence may have something to do with the length of our choral works, for England is the acknowledged home of oratorio. Not long ago a well known London publisher lost several thousand pounds trying to exploit short choral works in England. The English audiences want the longer works. They are familiar with them and they have more patience in sitting out the lengthy work.

American audiences, however, are different. To begin with, the majority of Americans today are not of English descent, and even the minority has not had the long schooling in oratorio which the British public has. Secondly, the American public is of a more nervous texture and has a highly cultivated sense of the importance of getting everything done as quickly as possible.

Therefore, though the American public has plenty of admiration for size in a material sense, it is unwilling to give much time to the contemplation of a long art work. The short work is the successful work today.

SOCIOLOGICAL OPERA.

"The Guilty Man," a play by Ruth Helen Davis, which is to be produced by the Medical Review of Reviews for sociological purposes, as a sort of moral lesson to the world at large, and is being supported by private subscription, suggests a possibility to our neglected opera composers. They might write sociological opera and be supported by some sociological association. No more trouble then with opera houses whose directors refuse to examine their works; no more trouble with expenses, for they would be covered by private subscription "for the good of humanity"; no more trouble with the unkind critic, who would be silenced by the noble mission for which the work was written and performed!

The idea is not entirely new and original with us; there is in Paris a theater which gives religious plays and operas and which welcomes every attempt in that line. It is supported by some society or societies and the performances are fairly good. The trouble with American opera houses is that if a man writes a "really wicked" work, like "Salome," they will not give it, and if it is not "really wicked" the public will not want it. There remains the sociological societies which foster "wicked" works under the plea of a deep moral purpose. Let the composer think it over. It is an opportunity not to be lost.

No work which is thoroughly sociological or pathological is likely to be refused, no matter how bad the music is. Just point out the moral and the deed is done, private subscriptions will flow into the lap of the fortunate composer, and, for the first time in history, an American composer will live on the fat of the land.

OCTOBER brings chilly winds and the program annotator.

ON MUSICAL ADVANCEMENT.

It would be interesting to know what artistic progress would be made if our large musical organizations were placed on an entirely commercial basis, devoid of all educational purpose and philanthropic or municipal support—in short, if music were made to fit the same mercenary considerations as the drama, where the object seems to be primarily to make as much money as possible. It is safe to say that advancement on the part of the composer would be much slower even than it is, and appreciation for things of artistic worth on the part of the public would dwindle correspondingly, for such distinctions would mean that anything new and untried must be debarred as unprofitable.

As reported in the MUSICAL COURIER not long ago, the London Symphony Orchestra, which is a business concern, found from experience that public support was withdrawn from its concerts on occasions when new and unknown works were performed; consequently, the organization decided to abandon its practice of giving novelties and to present only standard works.

Considered from a strictly commercial standpoint there is justice in such a resolve. But it must be remembered that the standard works of today were the novelties of yesterday. If every orchestra took a similar position there would be little or no advancement in the musical art. Fortunately, such is not the case, and there are many organizations willing to give an occasional trial to a new composition; but in the United States the performance of absolutely untried orchestral works is all too rare. The rule seems to be to wait until a composition has the stamp of European approval. While that method may insure the public against hearing some worthless compositions, on the other hand, it puts a ban on many new composers and their works.

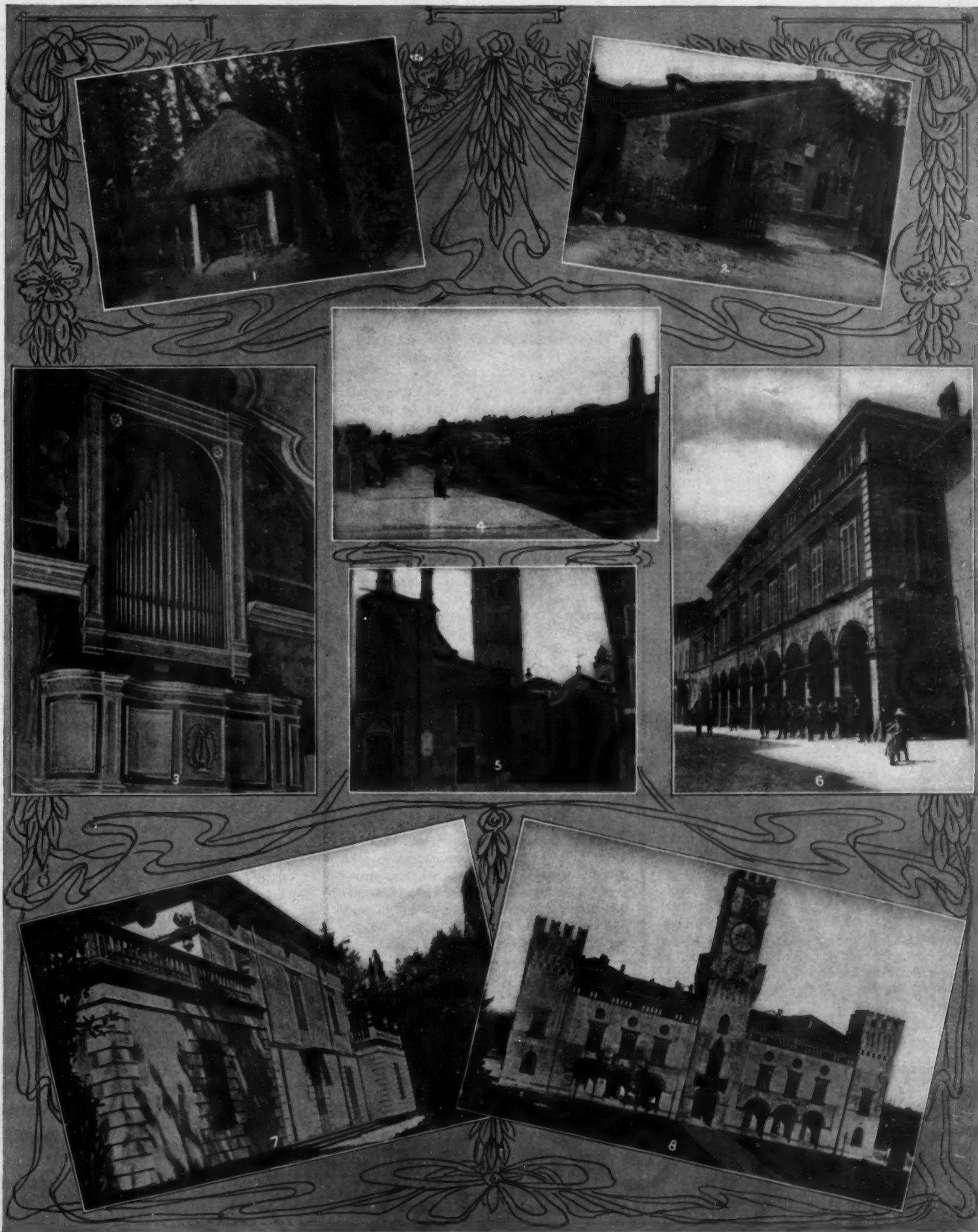
Advancement in musical taste is a matter of education. It is brought about by performing the music that is worth while regardless of its reception at first. Familiarity popularizes music if it has merit.

Richard Burton, in a recent book on "The New American Drama," writes: "Take the local orchestra which so many of our American cities happily are developing and observe the principle and method at work. First a guarantee through the generosity of private citizens, then gradually increasing public patronage, and programs made up tactfully of selections always averaging better than would be demanded if the thing were submitted to popular vote. And the result, some grumbling here and there, but a steady improvement of the musical taste of the community, programs better and better, a general development of music standards. Finally, a great municipal pride in the symphony orchestra, criticism drowned in a chorus of praise. And yet that community has craftfully been coerced into accepting what at first was too good for its own desires. One can have a sturdy faith in the people without indulging in a false idealization of their average standards in matters of art."

Those are good words in the mouth. And one might recall, too, at this time an extract from a letter by the late Theodore Thomas: "Throughout my life my aim has been to make good music popular, and it now appears that I have done the public justice in believing and acting constantly on the belief that the people would enjoy and support the best in art when continually set before them in a clear, intelligent manner."

It would seem, therefore, that the method to follow in bringing about artistic progress is not simply to give the people what they want. It is the duty of the enlightened part of each community to show the people what they should want and to teach them to enjoy what is good.

VERDI SOUVENIRS OF BUSETTO.



(1) Summer house in garden of Villa Verdi at Saint Agata, where the composer often sat. (2) Birthplace of Verdi at Roncole. (3) Organ in the village church at Roncole. (4) The "train" to Busetto. (5) Church of San Bartolomeo at Busetto, where Verdi was musical director, 1833-35. (6) Palazzo Orlandi at Busetto, where Verdi wrote "Rigoletto" (1851) and "Trovatore" (1853). (7) Side view of Villa Verdi at Saint Agata, near Busetto, his home for about forty years. The French window with the small portico leads directly into Verdi's living and bedroom. The window beyond it is that of Signora Verdi's bedroom. The window in the immediate foreground opens into Verdi's workroom, where most of his later works were composed. (8) City hall and Teatro Verdi at Busetto.

WHY EXAMINATIONS?

Sir William Osler, in a recent address, gave a few hard blows to examinations in medical schools which apply so perfectly to the world of music that they are well quoted here.

Sir William says, among other things, that "the very pick of the students fail." That is so true of music that it ought to be hung in every studio in conservatories or schools where musical examinations are held. It is especially interesting in the light of recent German investigations which show that it is the slow student who ultimately makes the best man. Precocity, of which we hear so much, is not the rule but the exception in music, and the majority of boy prodigies disappear after they grow up.

Verdi was refused admission to the conservatory, being unable to pass the examinations; Wagner was the poorest sort of a student, and Schubert shortly before his death deplored the fact that he knew no counterpoint and resolved to study it. And so cases could be quoted without end. And yet our embryo musicians are forever wanting to be examined even when they are not forced into it by the rules of their teachers. Sir William says in another place that "in the case of inefficient students parents ought to be told after a year or two that they will never make decent doctors." This simply means that no examination can show a student's real worth, and this is true as well of music as of medicine. Only teaching and watching can do that. A teacher knows generally, after a while, whether or not his pupil has talent, whether he can pass an examination or not.

Teachers ought to make it a rule to refuse to examine pupils at the request of parents, or at the request of the aspirant himself, especially when they are asked often after one hearing to say positively whether or not there is sufficient talent to make music lessons worth while. There should be but one answer to requests for such examinations; let the prospective pupil take lessons for a while; for in that way only may the amount of his talent and ability be determined with even a fair chance of precision.

Teachers will do well to ponder upon Sir William's remarks and do away completely with examinations either preparatory or for graduation.

THE AGE LIMIT.

E. J. H., writing to the New York Sun, says that "a man's best work is done when he is over sixty or seventy, or over eighty." That may be so in some lines of work, but it is greatly to be doubted that it is so in music. Certainly in the matter of musical composition it would be hard to find a single instance of a composer doing his best work at such an age. On the contrary, much of the best work in composition is done during the years of early youth. Even Beethoven and Wagner did not accomplish their greatest work late in life, and as for Schubert, Mozart, Chopin and Schumann, some of their most wonderful work was done in the twenties or even earlier, and none of them lived to be old enough for the old age question to enter into their lives at all.

And in the matter of virtuosity? Can we imagine an old man retaining his powers? Hardly. A virtuoso might retain his full grasp up to the age of sixty perhaps, but hardly after that; and even at that age it is to be doubted whether he could hold his audience as a younger man could. There is that important question of magnetism to be taken into account, and that, like all high animal spirits, seems to be a gift of youth.

Stage, public life, composition, and everything pertaining to music (except, perhaps, teaching) suffers from age very quickly indeed, and the old musicians must retire or become ridiculous, as many of them do, alas! especially the singers, who

cannot or will not realize that their voices go with youth.

GIVE THE ARTIST HIS RIGHTS.

The "Congrès Artistique" of Gand (Belgium) voted recently in favor of what is called a "droit de suite," that is, a continuous ownership by the artist, of all works of art. The matter is of interest, not only to artists but to musicians as well. The vote of this congress was brought about by a consideration of an occurrence which is all too frequent both in art and music:—the sale by the author for a small sum, of a work which afterward nets a fortune for speculators or dealers.

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such a work is relatively short, the librettos to be submitted for the Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

The proposal is that it should be made legally impossible for an artist to dispose of his work, and that he should receive a certain fixed proportion of each subsequent sale. It is a good idea and should be carried out as part of our copyright laws. It would work beneficially in more ways than one. For it would evidently cause publishers and art dealers to hesitate more than they now do in dealing with mediocre works, and it would also enrich the worthy artist without consideration of his relative business ability.

Just consider for a moment the actualities:—composers, authors, artists all alike, have but one desire; namely, to get before the public. They all believe that, could they but get before the public, they would soon be rich and famous. Publishers and art dealers undoubtedly exploit this feeling, ambition, sentiment—call it what you will. But, after all, it is only natural that an artist should have faith in his own production. If he did not

he would not produce. It is, then, entirely improper for the laws to permit a dealer to get hold of these things absolutely, cutting the producer out of all further profit, no matter how successful the work subsequently proves.

It very frequently happens in the world of music that a composer has the alternative of giving his work away for a few dollars, or of leaving it forever on his book shelf. We all still remember the revelations after the death of Coleridge-Taylor. And in the matter of a song, or indeed any small composition, there is in this country not even the benefit to the composer of a royalty. In France, and to some extent also in Germany, there is a royalty on the public performance of music of every kind, but that only produces a still worse condition of things, for the composer, for that very reason, gets no royalty on sales from the publisher, who has the argument up his sleeve that the composer will get his share from the public performances. Whereas, as an actual matter of fact, we all know that some of the best sellers are pieces of the "home and fireside" character which never have any public performance at all.

The law therefore ought to step in and forbid the sale of authorship rights. That would place the whole business of art on a strict royalty basis with a perpetual ownership vested in the right of the author.

And this law should apply also to reproductions of an artistic performance made by phonographs, piano playing devices, etc. The whole matter is one which needs much revision.

NORTHCLIFFE PRAISES US.

A recent news item states that "Lord Northcliffe praises American newspapers," and truly the newspapers of America are worthy of the highest praise. This is true of all of our papers, our dailies, our weekly and monthly magazines, papers devoted to the interests of music and art, and trade papers. Without our papers America's wonderful progress would have been impossible, unthinkable. And this is especially so of the world of music. The Musical Courier has done more than any other single power or medium to enlarge the possibilities of musical enterprise in this country during the last thirty years. It has introduced great artists both foreign and native who would never have been known except locally had it not been for the far reaching effects of our reading matter and our advertising columns. It has spread the fame of conservatories and private teachers until they have become national rather than local. It has developed the love of the musical public for the highest forms of art by never condoning anything less than the best. Above all things it has told the truth about many an effort to deceive the music loving public into the support of some unworthy cause. It has done in the world of music what other papers have done in the world of finance and of politics—and the good work still goes on!

UNUSUAL.

The Musical Courier is in receipt of the following letter:

NEW YORK CITY, October 11, 1913.

To the Musical Courier:

The Italian Symphony Orchestra of New York requests me to express to you our thanks for your kind criticism of our inaugural concert of last Sunday.

With my personal thanks and appreciation.

Sincerely yours,

P. FLORIDIA,

President of the I. S. O. of N. Y.

AMONG the musical passengers arriving from Europe this week were Giulio Gatti-Casazza, Fritz Kreisler, Franz Egenieff, Josef Hofmann, Madame Pavlowa and her troupe, Andrea de Segurola, Oscar Strauss and Otto Goritz.

LOS ANGELES PROGRAMS.

Sixteen symphony concerts, from November 14 to April 4, are to be the pleasant lot of Los Angeles this winter, under the direction of Adolf Tandler, and the management of Frederick H. Toye. The programs bear this complexion:

NOVEMBER 14-15.	
Overture, "Die Weihe des Hauses".....	Beethoven
"Unfinished" symphony, in B minor.....	Schubert
"Scenes Historiques" suite (first time in America).....	Sibelius
Prelude, "Meistersinger".....	Wagner
DECEMBER 26-27.	
"Largo".....	Handel
"Farewell" symphony.....	Haydn
Aria—Soloist, Franz Egenieff, baritone.	
"L'Arlesienne" suite, No. 1.....	Bizet
Overture, "Solenelle".....	Glazounov
JANUARY 23-24, 1914.	
Overture, "Fidelio".....	Beethoven
Symphony in G minor.....	Mozart
Scotch fantasia for violin (soloist, Sigmund Beel)...	Bruch
"Le Martyre de Saint Sebastian" (scherzo after a ballad of Goethe).....	Debussy
FEBRUARY 6-7.	
Soloist to be announced later.	
Symphony No. 5.....	Beethoven
Overture to a Play.....	Erich Korngold
"Death and Transfiguration".....	Richard Strauss
FEBRUARY 20-21.	
Symphony in A major, op. 92.....	Beethoven
Suite, "Scheherazade".....	Rimsky-Korsakoff
Valse Triste.....	Sibelius
Overture, "Le Carnaval Romain".....	Berlioz
MARCH 6-7.	
Program devoted to American composers.	
MARCH 20-21.	
Soloist to be announced later.	
Symphony "Pathetique".....	Tchaikowsky
Serenade.....	Hugo Wolf
"Damnation of Faust" (excerpts).....	Berlioz
APRIL 3-4.	
Overture, "Leonore," No. 3.....	Beethoven
Ninth Symphony (first time in Los Angeles)....	Beethoven

A NEVIN VOLUME.

"The life of Ethelbert Nevin" is a work to be issued shortly by the Boston Music Company. The volume, based on Nevin's letters and his wife's memories, is by Vance Thompson, who uses as his motto for the book these fine lines called "The Music of Ethelbert Nevin":

God said: "I made the soul of this man,
I wove it subtly
Of the fire that shone, and the wind that ran,
And the rhythm of the sea.

Dear God! the wind and the flame are light,
They wanton it through space;
But the sea lies moaning day and night,
For the glory of Thy face.

"CRISTOFORO COLOMBO."

Referring to Franchetti's "Cristoforo Colombo," our office boy says: "Columbus discovered America and Franchetti discovered Columbus, but the world does not seem to be in a hurry to discover Franchetti." Our office boy has been reprimanded becomingly.

CONCERNING MASSENET.

One reads in the New York Globe that "Massenet was a musician who was too successful. If he had made more failures his posthumous triumph would have been surer." Rubbish! Where are Shakespeare's failures, and Wagner's?

AT THE CENTURY OPERA.

Country Visitor—"Huh, this isn't grand opera!"
City Cousin—"Why not?"
Country Visitor—"I can understand what they're singing about."

THAT swishing sound now heard all over the land is the noise of ushers dusting off the seats in our concert halls.

VARIATIONS

How Offenbach lived and worked is told in detail by Philip Hale—goodness only knows when and where he digs out all the information he puts into the Boston Herald and the Boston Symphony program book—and the account is so fascinating that it shall be reproduced here in full: "It was Offenbach's habit to work mornings from seven till eleven, when he received his hairdresser. Then he would go to a restaurant, where he would talk business and propose collaboration. During the first part of his life he went to Peters', where he met the Figaro staff. Only once did he fail to be present, and that was when Peters introduced into his place a trick bear. The affectionate animal went around the table in search of sugar. The next morning Offenbach did not appear. Entreaties and prayers could not prevail over his terror. Providence, one fine day, put in the road of the bear a young fellow whose face displeased the animal. The result was the death of the poor beast, and the composer appeared triumphantly at a dinner where the victim furnished the



From La Folie
CARUSO'S CUBIST DRAWING OF AMATO AS CYRANO.

feast. Later he breakfasted at the Cafe Riche. He neither liked nor detested any dish, except when traveling, when he found the most detestable things delicious. His breakfast was usually an egg, a cutlet and a cigar, which was lighted after the third mouthful. In the latter part of his life he breakfasted at Bignon's. The faithful followed him, and his repast was ended invariably by coffee and milk, in which he dipped his cake, bought at the pastry cook's across the way. If there were no rehearsal, he took a cab and returned home. No one ever saw him on foot, except, possibly, at the entrance of the theater, or on the steps of the Saint Lazare station. He then took up the work begun in the morning, and from 5 till 7 he napped. This was the only rest that he took in his restless life. It was a revery, rather than a sleep, and he loved to hear the murmur of conversation. After dinner, perhaps, he paid a visit to a theater where his operetta was playing and then he returned home. His wife and children were about him, intimate friends came in, and Offenbach would again take up the pen, indifferent to laughter, careless of noise. Even when he was confined to the bed by the gout, and in the intensity of his suffering, he still wrote. Impatient as he was of criticism, he always consulted his wife. He never passed a page that she had not heard, and sometimes he argued when she declared that a passage was unworthy of him, but the next morning he wrote a new version, and submitted it to her. Scarcely was the scenario brought to him before he saw the whole action on the stage. It was his weakness to accept more than once in a moment of enthusiasm a book whose faults were irremediable. He loved to work with his librettists, to arrange with them duets, couplets, ensembles. His constant preoccupation was to avoid monotony. He liked to see tenderness succeeded by a burst of laughter. At rehearsals he was severely critical of his own work, and did not hesitate to cut out the most successful page if it prolonged unduly the scene. These sacrifices were sometimes made after the first performance, for entire scenes

of 'Orphee' were cut out, even up to the fifteenth performance.

"He was of an extremely sociable nature, and from the day when he settled himself in the rue Laffitte, his acquaintance grew larger and larger week by week. There were extraordinary musical and literary performances, in which such men as Duprato, Delibes, Halévy, About, Cremieux, Bizet, Gevaert, took part. His Fridays became an institution of Paris. The wife did the honors of the salon, and his daughters were allowed to appear only after their sixteenth birthday. One woman who belonged to the artistic world was admitted regularly—Emma Fleury. Gustave Dore did prodigious tricks with cards. There were burlesques of celebrated operas, and memorable was the performance of 'Faust,' in which Albert Wolff was Marguerite, Detaille Faust, while Joncieres, in the orchestra, played at the same time the piano and the cornet. Each first performance of Offenbach's works was celebrated by a supper, in which his intimate friends participated. At Etretat as well as Paris, Offenbach was always surrounded by good company, and it was at Etretat that he celebrated the twenty-fifth anniversary of his marriage, when Stop, the caricaturist, was dressed as Punch, and the married couple wore village costumes.

"Hanslick of Vienna, who liked impartially the early and made operettas and 'Les Contes d'Hoffmann,' once saw Offenbach working in Paris with the librettist Cremieux. Offenbach sat at the piano and sang what he had composed the day before, and if he found four lines too few for this musical thought, Cremieux wrote them; or, did he wish to strike out two lines, Cremieux declared that they were necessary, and insisted that they should be retained. Each was jealous for his own work, but at the end the two were united, their goal and their interest were the same, and each knew that he could not succeed without the assistance of the other. The very eagerness of debate often led one or the other to new and fortunate ideas, which would not have occurred to either alone. As Offenbach said, 'Poet and composer must live together in intellectual wedlock. As long as I am at work on a new opera, I am married to the poet. I am unhappy if he stays away from me for a day. Even if he brings me nothing new, I must see and talk with him each day.'

Italia relates a neat Verdi anecdote, illustrating how at least on one occasion the surly master was taught to be polite:

"By nature a bit reserved and even morose, Verdi, when he walked through the streets of Genoa, was accustomed to look into the air so that he would not be compelled to acknowledge the greetings of the passerby. He was proceeding in that manner one day, when a lady barred his way, forcing the composer to stop. 'Pardon me,' said she, 'are you Giuseppe Verdi?' 'Yes!' 'The man who wrote "Rigoletto"?' 'The same!' 'Then I merely wish to tell you that your hat is dusty.' Verdi quickly took off his broad brimmed hat but found it perfectly clean. The lady laughed and Verdi stared at her blankly. 'I do not understand,' he stammered; 'what do you mean?' 'Only this,' explained his tormentor; 'that no one in the world, not even the man who wrote "Rigoletto," has a right to be impolite to others. Just because one has written "Rigoletto" is all the more reason why one should never fail to acknowledge the greeting of a lady by removing one's hat.' Verdi accepted the lesson quietly and offered the lady his arm, which she took smilingly. While he walked with her, he bowed to everyone who saluted him, finally taking off his hat and carrying it under his arm. 'That will save me the trouble of doffing my headgear constantly,' he apologized."

The recent baseball championship struggle between New York and Philadelphia heated the reporting scribe of the New York Press to such an extent that he called in music's artful aid in order to lend further rhetorical ecstasy to his powers of description. The Press man wrote: "Yesterday's conflict was the direct antithesis of the struggle in Shibe Park on Wednesday. The Philadelphia fray was a poem woven of Matty's mystic magic, a pitching song as sweet as Beethoven's 'Midnight Sonata.' Yesterday's game was a bacchanal revel, as wildly wild as a chorus from 'Die Walküre,' as warlike as Brünnhilde's battle cry. The crashing of singles, the booming roar of the longer Athletic hits the thud of pounding feet on the base paths might have been likened to the unfolding of a Wagnerian opera there in the big bowl under the rugged Harlem crags."

That baseball critic who helped out his imagery with music, probably will be interested to read in a German sporting paper "Der Rekord," of the racing reviewer who was sent to a concert and returned with this:

"The violinists took a position on the inside, near the lamps. The judge, equipped with a little stick to keep the contestants under control, acted also as the starter. Just before sending them away, he mounted a small box used as the judge's stand. The waving of his stick kept the

field in order. Suddenly he started them to the melody of Goldmark's 'Rustic Wedding,' op. 26. They jumped away to a fair break, one of the violinists leading by a trifle. The man with the saxophone endeavored to recall the starters but they sped on heedlessly. The double bass led the second division at the first quarter turn, the little black flute ran out, but the violins kept well together, and maintained a murderous pace. At the half, the trombone showed signs of weariness. For a moment a frisky piccolo challenged the French horn, but fell back almost immediately. The heavy, thickset tuba seemed to be in difficulties all the way, and 'roared' frightfully, even though it covered the course valiantly. The finish was exceedingly close, and the judge seemed unable to come to a decision. The contestants waited for a few minutes and then left the field to prepare themselves for the Beethoven Handicap. All bets were declared off.

We wonder whether the "Rekord" man ever read the original version of that jest, the account of the pugilistic editor who went to the piano recital? It was a MUSICAL COURIER fancy of some fifteen years ago.

Another reason why America is not musical may be found in the squib attached hereto, which we read in the New York American of last Sunday:

"Mildred, the pet monkey mascot of Engine Company No. 2, Passaic, N. J., has not only developed a keen appreciation of music, but has become an expert pool player. So the firemen say.

"While Mildred was playing 'Tannhauser' yesterday on the player-piano, she suddenly became interested in a game of pool going on in the room.

"She perched herself upon the edge of the table and groaned every time a ball missed a pocket.

"Mildred, finally with one sweep of her tail, sent fourteen balls into the various pockets."

The cost of high living does not worry the operatic impresario nearly as much as the cost of high tones.

Now that the musical season is on, we feel it incumbent upon us to remark that it is just 197 days to the close of the musical season.

Our staff is both handsome and learned. One of the senior members, a man with little on top of his head but much inside it, hands us this: "Says Seneca in his 'Apocolyntosis': 'Quid actum sit in caelo ante diem III idus Octobris volo memoriae tradere.' But I closed his book in disgust when I found that he omitted all reference to Columbus Day and the holiday at the MUSICAL COURIER in his account of what happened in heaven on October 13. Philosophers always were like that."

Eduard Risler is announced to play in Berlin Bach's complete "Well Tempered Clavichord." We have a mental picture of the ill tempered critics remaining through the concerts.

Hans von Bülow did a valuable thing when he pointed out that Liszt's B minor ballade "compares fully in poetic charm with those of Chopin." Pianists of today are neglecting the B minor ballade shamefully. Wagner liked it, too; in fact, he liked it so much that he borrowed some of its most characteristic harmonies for use in his later operas.

No, Kunigunde, we did not say that Schubert's C major symphony is immortal. We stated distinctly that we consider it immortal.

One hears of actor-proof plays. Is there a singer-proof opera?

Some one wishes to know whether Silas G. Pratt is the composer of our national song "America." We like Mr.

Pratt, and therefore we are glad to say that he is not. Mr. Pratt's "America" is a symphonic choral work.

And speaking of friend Pratt, we are reminded of the late Marc A. Blumenberg's witticism when some one mentioned Wagner's name. "Wagner, Wagner?" repeated Mr. Blumenberg wonderingly, "oh, yes, I remember. He is the Silas G. Pratt of Europe."

That's hard on Silas, but we wager that he'd rather be the living Pratt than the departed Wagner.

Suggestion to coloratura sopranos: Why not sing the mad scene from "Lucia?"

Sailor songs are sung by every one except sailors.

Say not that this department exaggerates or caricatures. A few weeks ago we printed a list of things the foreign opera singers might do on arriving in this country in order to attract attention. Last week one of them, a woman, descended from the steamer at Hoboken attired in knickerbockers and had herself photographed for daily newspaper display.

This snapshot of Katharine Goodson suggests a very bright paragraph—something about bars. Do you see it?



KATHERINE GOODSON HAS RISEN.

At least we have made a bit of progress in opera, for Clara Louise Kellogg confesses in her Saturday Evening Post reminiscences: "We often took wicked liberties with operas, such as introducing the 'Star Spangled Banner' and similar patriotic songs into the middle of Italian scores."

"Tales of Hofmann" are the articles in which Josef of that name tells readers of the Saturday Evening Post how to play the piano. Cheerful pleasantries are they, about as useful as a millionaire's magazine advice on the subject of "How to Get Rich."

Musical terminology has been enriched at last. We read in the Philadelphia Public Ledger of an "aspen" tenor. One whose voice trembles?

Ysaye, Madame Ysaye and the gifted young violinist, Jules Falk, are shown in the marine idyll herewith exposed. The pictures were taken at Duinbergen, Belgium, where Ysaye had a villa last summer. It will be

seen that the great fiddler is not wasting away just at present.

A certain Parisian critic did not like Stravinsky's "Le Sacre du Printemps," if one is to judge by this review: "The conductor having raised his baton, the whole orchestra began to improvise without the smallest regard for tonality, dynamics, or rhythm. After ten minutes of this, deeming that the joke had been carried far enough, they were silent—proud at having thus brought to a hearing the Introduction to the second scene of 'Le Sacre du Printemps,' by I. Stravinsky."

"Dear Sir—While crossing the ocean I spoke to the captain about singing fish. He said he had heard some near Florida. It struck me that those musical denizens of the deep ought to form a 'Coral Society.' Ha! ha! Will you print this? Yours truthfully, Siegfried O'Houlihan."

VERDI LIVED IN ABSOLUTE SIMPLICITY AND PRIVACY.

The London Times Describes His Busetto Villa and Garden—The Latter a Miniature Park—Why He Had His Bust Sculptured.

Busetto is one of those numerous small Italian towns which have no particular "sights" to attract the tourist of culture, but which are all the pleasanter for combining modern prosperity with their simple old fashioned charm.

The Villa Sant' Agata is another two miles beyond the town. The property was nothing but open country when Verdi bought it, and every detail of the house and garden was designed by him. It is interesting to look at this expression of his personality in a non-musical form and to contrast it with the average type of small Italian house and garden. Verdi was a man of very humble origin, who had in youth no opportunities for acquiring what is called a liberal education. He attained success rapidly and in middle life was free from all financial anxieties. Yet the villa is as far as possible removed from the typical creation of a self-made man.

Its dominating characteristics are its simplicity and its privacy, the latter a strange quality to find in a country where small houses generally exhibit as much as possible of the owners' private lives in gardens separated from the road only by a barbed wire hedge and consisting mainly of gravel with a few raised beds of gaudy red and yellow flowers. Verdi preferred what on the Continent is called an "English garden," that is, not the garden of herbaceous borders and shaven lawns, but a miniature park, in which neither flowers nor formality has any place.

An English gardener would perhaps hardly have given himself the trouble to build the elaborate stalactite grotto called the "Tomb of Aida," but to an English eye there is a great charm in the well planned clumps of trees and the winding paths bordered on each side with yews or poplars. Even the "Tomb of Aida" has attained picturesqueness, for it is smothered in creepers, and merely makes a pleasant place in which to enjoy the shade on a sunny afternoon. The house is neither large nor small. It is built in the style of no particular period and has no architectural pretensions, but it achieves a certain dignity and beauty by its absence of decoration and its just proportions.

The room which Verdi habitually occupied has been left as it was in his time. It is a fair sized room on the ground floor, with a large window opening into the garden. Against one wall a bed, against the opposite one a grand piano-forte, facing the window a large sofa and in the middle of the room an old fashioned writing table with a well worn armchair. It is all quite uninteresting and characteristic of the man who detested ceremony and parade, and who resented above all things any intrusion into his private life.

The only object in the room which is of artistic interest is the one thing which has been placed there since Verdi's death, the original bust of the composer executed by Vincenzo Gemito in the early '70s, when the sculptor was little more than twenty years old, and commissioned by Verdi as an excuse for giving him generous financial assistance at a moment when he stood badly in need of it. It represents Verdi with head bowed in meditation, the beard falling on the folds of a cloak thrown over his shoulders. It has become familiar to many in reproductions, but Signor Angelo Carrara, who showed us the villa, pointed out that the substitution in these of an open coat for the voluminous cloak had robbed the bust of much of its character. As a likeness it is declared by those who knew Verdi intimately to be beyond praise.

Lorenzo Perosi, the famous Italian priest who attracted attention with several oratorios, has composed an opera which will be produced in Italy the coming season. Perosi is the conductor of the choir of the Sistine Chapel,



ON AND OFF.

MAINE MUSIC FESTIVAL BRILLIANT AND LARGELY ATTENDED.

Seventeenth Annual Event Held in Bangor and Portland—Prominent Soloists, Splendid Chorus and Fine Orchestra Unite in Fine Programs.

Another Maine Music Festival has come and gone. For seventeen years the choral societies throughout the State have been meeting annually, but never perhaps has keener enthusiasm been shown than on this occasion. A brilliant array of soloists, a large chorus, such as has always been heard, and an unusually excellent orchestra all lent their aid to make the affair a memorable one. And last, but not least, there is William Rogers Chapman, who has been director of the Maine Music Festivals ever since they were started in 1896.

On October 2 the Maine Music Festival was started in the Auditorium in Bangor and for three days it delighted thousands of hearers. The first concert was devoted to a miscellaneous program. There were many attractive features, but what aroused the greatest expectations was the return of Ernestine Schumann-Heink, who first sang at one of these festivals ten years ago. Every year that she has appeared her popularity has increased. As for her singing, suffice it to say that the wonderful voice has lost none of its former beauty and her selection of songs was extremely popular. After all, there is only one Schumann-Heink.

A newcomer to Bangor was John Finnegan, the Irish tenor, who made many friends here. His voice is clear and sympathetic and his enunciation admirable. Particularly in the "old sweet songs" which he used as encores did his work please.

Cecil Fanning's beautiful baritone voice is not unknown to Maine audiences, and the people greeted him as an old friend. His interpretations were, as usual, of a high artistic order. Mr. Fanning has just returned from a highly successful trip through Europe, where his glorious singing has charmed many audiences.

The other soloist of the evening was Mildred Faas, whose powerful soprano voice was used with pleasing effect. The program of the first concert was as follows:

Overture, Rienzi.....Wagner
Festival Orchestra.
Hallelujah Chorus, Messiah.....Handel
Festival Chorus.
Die Meistersinger, Tannhäuser.....Wagner
Mildred Faas.

Una Furtiva Lagrima, Elisir d'Amore.....Donizetti
John Finnegan.
Peasant's Dance, Norwegian Suite.....Ludwig Schytte
Festival Orchestra.
But the Lord Is Mindful, St. Paul.....Mendelssohn
The Erl King.....Schubert-Berlioz



Photo copyright by Aimé Dupont, New York.
LILLIAN BLAUVELT.

The Bolero.....Arditi
Madame Schumann-Heink.
Go Forth Upon Thy Journey, The Dream of Gerontius.....Elgar
Cecil Fanning and Festival Chorus.
It Comes from the Misty Ages, The Banner of St. George....Elgar
Festival Chorus.

The second day brought a matinee, at which the program was varied and for the most part instrumental in character. The only vocal numbers were given by two Portland artists, Mr. and Mrs. Ernest J. Hill, who were very well received by their hearers. Cornelia Rider-Possart, pianist, made her first Portland appearance at this concert. Her excellent technic and vigorous attack won

her much applause. The remainder of the program was rendered by the orchestra. The second program in full was as follows:

Overture, Il Guarany.....A. Carlos Gomez
Festival Orchestra.
Aria, Cleo e Mar, Gioconda.....Ponchielli
Ernest J. Hill.
Concerto in D minor.....Rubinstein
Cornelia Rider-Possart.
Funeral March.....Chopin
Festival Orchestra.
Nobil Signor, Huguenots.....Meyerbeer
Martha Hawes Hill.
Ave Maria.....Schubert-Wilhelmj
Viennese Caprice.....Kreisler
Zephyr.....Hubay
Cornelia Rider-Possart.
Intermezzo, Jewels of the Madonna.....Wolf-Ferrari
Festival Orchestra.
Ma chi vien, Gioconda.....Ponchielli
Mr. and Mrs. Ernest J. Hill.
Dance Macabre, symphonic poem.....Saint-Saëns

On the evening of the second day there was presented the chief choral work of the festival, Verdi's "Requiem." This served to bring out the excellencies of the well trained chorus. There are many difficulties in this brilliant work of Italy's favorite opera composer. Its realistic effects and daring orchestral treatment have often been criticized as inappropriate for a religious theme, such as the old Latin poem to which it is set. But none can deny its power and the thrill of its wonderful finale. The chorus and the orchestra proved to be equal to their task.

The soloists were: Mildred Faas, who appeared in the first concert; Roberta Beatty, a young contralto, whose work promises much for the future; George Harris, Jr., who possesses a well trained tenor voice, and Max Salzinger, the baritone of the Montreal Opera Company. Especially commendable was the work of Mr. Salzinger, who with his rich powerful voice created the hit of the evening in his singing of the "Confutatis."

The third and last day was taken up with two more mixed concerts. Again Cecil Fanning and John Finnegan, who appeared as the soloists in the afternoon, proved their worth. The work of the orchestra also was particularly satisfying on this occasion. On the evening of the last day came the grand finale, with chorus, orchestra and most of the soloists. It served chiefly to bring forth the distin-



To my dear sister Eleanor M. Lillie
to whom I am most thankful
Max Salzinger

MAX SALZINGER.

Introduction from Act III, Lohengrin.....Wagner
Festival Orchestra.
Adriano Ariù, Rienzi.....Wagner
Madame Schumann-Heink.
Scene from Holy Grail, Parsifal.....Wagner
Cecil Fanning and Festival Chorus.
Overture, Mignon.....Ambrose Thomas
Festival Orchestra.
L'annee fantastique, Ariel.....Fredrick Stevenson
Festival Chorus.



ERNESTINE SCHUMANN-HEINK.



Cecil Fanning.

guished soprano, Lillian Blauvelt, who showed herself to be the star of the concert. Great applause followed her every appearance. Madame Blauvelt's voice was at its best.

The closing programs were as follows:

AFTERNOON.
Overture, Massaniello.....Auber
Festival Orchestra.
Light of the World, Light of Life.....Elgar
Festival Chorus.

Du Bist die Ruh.....	Schubert
Am Frierabend (from Maid of the Mill).....	Schubert
Teufelslied.....	Eugene Haile
Erkoning.....	Loewe
Cecil Fanning.	
Golliwog's Cake Walk (by request).....	Debussy
Festival Orchestra.	
Killarney.....	Balfe
Come Back to Erin.....	Claribel
(With harp obligato.)	
John Finnegan.	
The Lost Chord.....	Sullivan
Festival Chorus.	
March from Act II, Königskinder.....	Humperdinck
Festival Orchestra.	
Don't You Mind the Sorrows.....	Eugene Cowles
Katydid.....	Albert Satori
Festival Chorus.	
And Old English Love Song.....	From Dowland's Song Book
The Last Leaf (Oliver Wendell Holmes).....	Sidney Homer
Old English folksongs—	
O No, John.	
Dame Durden.	
John Finnegan.	
Veil Dance, Japanese Ballet.....	Rudolf Friml
Navarraise, ballet music, Le Cid.....	Massenet
Festival Orchestra.	
In Sunny Spain.....	Kampermann
Festival Chorus.	
EVENING.	
Overture, Carmen.....	Bizet
Festival Chorus.	
O ma Lyre Immortelle, Sappho.....	Gounod
Roberta Beatty.	
Gently Fall the Shadows.....	Mildenberg
The Swan.....	Saint-Saëns
Festival Chorus.	
Ballatella, Pagliacci.....	Leoncavallo
Lillian Blauvelt.	
O Paradise, Africaine.....	Meyerbeer
George Harris, Jr.	
The Dance.....	Moszkowski
Festival Chorus.	
Espena (by request).....	Chabrier
Festival Orchestra.	
God and the Maid.....	Alexander von Flieitz
Madame Blauvelt, George Harris, Jr., Cecil Fanning and	
Festival Chorus.	
Eri Tu, The Masked Ball.....	Verdi
Max Salzinger.	
Overture, The Secret of Suzanne.....	Wolf-Ferrari
Festival Orchestra.	
Sicilian Vespers.....	Verdi
Madame Blauvelt.	
The Challenge of Thor, King Olaf.....	Elgar
Festival Chorus.	
Star-spangled Banner.....	Dr. Samuel Arnold
All the soloists and the chorus.	

From Bangor the whole company of artists, chorus and orchestra moved to Portland, and, beginning October 6, repeated the same programs at the Auditorium in that city.



JOHN FINNEGAN.

A unique feature of the Maine Music Festival is the fact that the music lovers of two cities and their environs are given the opportunity to hear the entire program. The Portland division was no less successful than that at Bangor. Great enthusiasm was shown on all occasions.

On the first evening the chief attraction was, of course, Schumann-Heink. Her popularity is greater than ever and no artist is more welcome in Portland than this most remarkable of all contraltos. John Finnegan won his audience again, and though a newcomer to this city established himself so well in the graces of his hearers that he undoubtedly will be heard again. And Cecil Fanning repeated his success of Bangor. His former appearances have won

him many admirers and with his name on the program a large audience is the natural outcome.

The repetition of Verdi's "Requiem" revealed all the impressive features of the former hearing, and chief among them the admirable singing of Max Salzinger. As was



LEFT TO RIGHT: MRS. WILLIAM ROGERS CHAPMAN, MADAME SCHUMANN-HEINK AND MAX SALZINGER. YOUNG AUSTRIAN BARITONE WHO HAS BEEN ENGAGED AS LEADING BARITONE OF THE NATIONAL OPERA COMPANY OF CANADA.

to be expected, the star of the last day was Lillian Blauvelt, whose success was exceptional.

Large audiences and plenty of applause were in evidence at each concert. The seventeenth annual Maine Music Festival was one of the most successful that has been given.

Immoral Music?

[From the New York Press.]

In Clyde Fitch's play, "The City," a man kills his wife when he learns that she is his half sister, and yet Siegmund and Sieglinde in "Die Walküre" are wholly brother and sister. And unto them Siegfried is born. Sieglinde is not only incestuous but also adulterous, as she is married to Hunding before she flees to the forest with her brother. And yet this love and its fruit are glorified by Richard Wagner. The role of Sieglinde is sung by such a defender of purity as Emma Eames, and more than one matinee girl in an audience at this play has been heard to exclaim that she "is just too sweet."

There is a scene in "Tristan and Isolde" in which very little is left to the imagination, and Bernard Shaw says that the understanding of the prelude to this music drama would mean either a proclamation of freedom of thought on the part of those who attend concerts and the opera house or else an empty theater. How many know the real story and meaning of "Parsifal"?

But some one will say, these ignoble stories are glorified by the beautiful music of Richard Wagner. No doubt, but how about Mascagni's "Iris," which has received numerous performances in New York and has been announced for revival this season at the Metropolitan?

The music of Mascagni is not important enough to gloss over the "immorality" of "Iris" if one is going to be offended at this sort of thing. I suggest that Police Commissioner Waldo send some obscure officer from the Bronx to look it over when it is next produced in New York and decide whether it is food for the box holders.

Iris is a young Japanese girl who is stolen from home in the whiteness of innocence. She is next seen in a brothel, standing on a stool in the window, exposed to the highest bidder. Any one who passes in the street may buy her. The scene is revolting. Having compassed it the authors are not satisfied. The last act of "Iris" takes place in a sewer.

Grace Madison and Madame Mott.

Among the American singers at present in Europe is Grace Madison, a young coloratura soprano, whose voice was trained by Alice Garrigue Mott. Madame Mott taught her the coloratura repertory in Italian and French and the roles of Violetta in "Traviata," Felina in "Mignon," Gilda in "Rigoletto," and Lucia in "Lucia di Lammermoor," besides this, also, the role of the Queen of the Night in "The Magic Flute." Before going to Europe, Miss Madison sang in many parts of the United States, and is at present in Germany, coaching these roles in the German language. She will, no doubt, be a credit to her teacher, who already has many artists before the public that have studied with her.

H. H. Wetzler will lead the concerts of the Halle Symphony Orchestra. His programs will be devoted to Beethoven, Brahms, Strauss, Berlioz, Bach, Mozart, Wagner, Liszt, etc.

Alexander Heinemann, the baritone, is teaching at the Master School of Singing, in Budapest.

ST. PAUL ORCHESTRA CONDUCTOR RETURNS FROM EUROPE.

Symphony Rehearsals to Begin October 22—Schubert Club Tenders a Reception.

St. Paul, Minn., October 10, 1913.

Director Walter H. Rothwell, of the St. Paul Symphony Orchestra, and Mrs. Rothwell returned last week. Mr. Rothwell, in speaking of the outlook for the orchestra this year, said that while in the East he was delighted to hear from the Musical Union that the present personnel of the orchestra, which includes some few changes, is regarded by the former as the best since the organization of the body eight years ago. Rehearsals are to begin October 22 and the time until then will be occupied in perfecting the readjustment of the players. Director and Mrs. Rothwell, who left here last March, have spent the intervening months in European travel. Four weeks were spent in Vienna, two and a half months in Paris, where Mrs. Rothwell studied with Jean de Reszke, after which visits were made to Wiesbaden, Carlsbad and Amsterdam. In the latter city Mr. Rothwell saw much of the Dutch conductor, Mengelberg, and Cornelius Doppe, composer of the Rembrandt Symphony, played here by the orchestra last season. Mr. Rothwell is invited to conduct a series of concerts by the Concertgebouw in the latter city next May and has accepted. He was also invited to assist Arthur Nikisch in conducting the opera at Covent Garden, London, from the first of next April until the end of June. This invitation Mr. Rothwell was obliged to decline owing to the prior claim upon his time which will be made by the spring tour of the St. Paul Symphony Orchestra.

Letters from London received here relative to Florence Pauly, a Twin City pianist who has been studying for some months past with Mathilde Verne, tell of a most successful appearance of that young woman recently at a concert arranged by Miss Verne at Queen's Hall, at which Arthur Nikisch and his orchestra assisted. It was not the professional debut of Miss Pauly, but only an appearance together with other pupils of Miss Verne, yet the former rendered so triumphantly well two of the "Chant Polonais," No. 5, op. 74, Chopin-Liszt, that Nikisch became enthusiastic and the young player was recalled several times before the large audience would permit the program to proceed. Next morning the London press was unanimous in its praise for Miss Pauly's playing, pronouncing it "masterly," "poetic," and using many other similar expressions of approval. Miss Pauly will make her professional debut at a



FLORENCE PAULY, Pianist.

recital in London next month at Bechstein Hall, which has been arranged by Miss Verne and which will be given under distinguished patronage. Miss Pauly is a relative of the famous prima donna (retired), Emma Albani, under whose chaperonage the gifted young American has been pursuing her studies while in London. Miss Pauly's last appearance here was over a year ago, when she played at a chamber concert with the Pauly Quintet before the Minnesota State Music Teachers' Association, assembled in convention at the Ryan Hotel. Her gifts were at the time loudly remarked upon by both press and public, and a brilliant future predicted for her by several connoisseurs. Miss Pauly comes of a very talented musical family here, her

brother being one of the best known composers in this part of the country.

At the reception by the Schubert Club to its president, Mrs. Warren Briggs, at the Town and Country Club last Wednesday, Mr. and Mrs. Gerdes-Testa, recently arrived from Bremen, and Esther Guyer, a pupil of Oscar Saenger, supplied the musical program. Mrs. Gerdes-Testa, who was a favorite pupil of Scharwenka, played admirably two etudes by Chopin and Paderewski's graceful minuet. Mr. Gerdes-Testa, who has a dramatic baritone, sang from the "Elijah" and Schumann's "Two Grenadiers." Mrs. Guyer gave with charming effect a group of songs and several encores.

J. McCLURE BELLINGS.

Song.

Song am I, and I am the child
Of camp and home, and court and wild,
Of seaman, hunter, soldier, slave,
And King and Queen, and man and wife,
In joy and grief and peace and strife:
And now I hush a babe asleep,
And now I thrill the minster nave
To glorify a martyr's grave;
And now I chant athwart the deep
To speed the ship for peace or war, and spur to arms the brave.

I was before, and not till after
Was Music born, with Love and Laughter
On mortal breath I took my wing,
Long ere with pipe or string
Musicians played harmonious parts:
Long before language grew,
Fire new and fresh I flew
From the free lips of men and their free hearts.
—New York Sun.

COMPOSING A COMIC OPERA.

The American Musician of May 10, 1913, Draws Attention to Some Vital Points.

There are doubtless hundreds of musicians in the United States who have wondered at the success of certain operas and who have at times felt that they could write better music themselves if they had the chance.

Now, we do not for a moment doubt their ability to compose better music. We will take it for granted that they can invent music which is better music than much of the jingle which is found in really successful comic operas. But the trouble with musicians is that they give the music too high a rank. They think the music is the one and only thing to be considered, forgetting that the really musical public avoids comic opera as a general rule. The public that patronizes comic operas wants to be amused—nothing else.

Let us take the music of three enormously successful comic operas: Offenbach's "Grand Duchess," Sullivan's "Mikado" and Lehar's "Merry Widow." We will hire a theater, engage a fine orchestra of the best players, and fill the seats with the general public to hear this famous music, without scenery, actors, or chorus. Is it possible to believe that this music alone would have achieved its extraordinary popularity under such conditions? Of course, it is agreeable to hear selections from these operas played on the band, because the band selections serve to recall the pleasure we had in hearing the opera. But the music alone would be as flat as the proverbial pancake if we had not associated it with the play.

Very well, then; let us add the play to the music. Call in Tom, Dick and Harry, Flossie, Maud and Angeline. Let them sing the parts and speak the lines with the appropriate entrances, crossings, turnings and exits. Would the operas succeed now? Not a bit of it. The people on the stage must have picturesque costumes. This is a point

which composers might be inclined to overlook. Of course, we feel it is only just to the composer to say that the costumer will probably ignore the music. It is only natural that each specialist should esteem his own department the most important. But this matter of costumes is of the very greatest importance in comic opera as well as in all theatrical shows. For it must always be kept in mind that a very large percentage of the audience is feminine. We have seen it in print somewhere that eighty-five per cent. of theatrical audiences are women. When one considers the public from this point of view it will at once be seen that the dresses and the colors are as important as the music. We have heard managers say that the women would rather see the dresses than hear the music. This may be so. We have often heard our lady friends commend or condemn a theatrical piece only on account of the costumes and the play of color. Anyone who has observed how women eye and criticize the styles and materials of other women's clothes can easily understand that three hours at a theater does not by any means exhaust the amount of study a woman can give the frills and flounces, ribbons and laces, insertions and hosiery, shoe strings and glove buttons, of a comic opera company. What does the music matter to the woman whose entire existence hinges on being in fashion? All of her waking hours and many of her dreams are filled with decoration and appearance. Many of the lighter minded ones can stand enraptured before a bit of cloth in a shop window like a worshipper before the shrine of a saint. In other words, most women take as much interest in the dresses as the composer takes in the music.

It is because of the importance of color and costume that many fine dramatic stories are undesirable as operatic subject matter. An opera on American Indian history must be unusually strong in music and in drama or humor to make up for the uninviting appearance of the native costume and paint. How many ordinary theater going women are there who want to see the blankets,



MARY JORDAN,

Leading contralto, Century Opera Company, New York; solo contraltos at Lafayette Presbyterian Church, Brooklyn, and contraltos at Temple Emanu-El, New York, and what she thinks of her teachers, Mr. and Mrs. John Denis Mehan.

beadwork, moccasins, feathers and umber complexions of the noble red man of the forest? This point must be considered by those who are selecting the book of a comic opera. Few Egyptian operas are successful. Mummies, sarcophagi, scarabs, pyramids and swarthy Egyptians do not make pictures which please the average eye at the theater, especially the feminine eye. "The Wizard of the Nile" had a brilliant career in the United States because of the excellent music and the superabundance of American humor. But the fine music of that score did not save the work from disaster in England, where American jokes fall as flat as English jokes do in America, and where the somewhat foreboding scenery and costumes were not brilliant enough to help the work along.

On the other hand, consider the pretty, rich, varied and bright costuming of the three world-wide successes we named at the beginning of this editorial—"The Grand Duchess," "The Mikado," "The Merry Widow." Will any composer be so rash as to say that the clothes worn by the people on the stage did not have a very great deal to do with the success of these operas? Remember, of course, that eighty-five per cent. of the audience are women, or that at least half of them are.

If any composer writes in to tell us that the "Merry Widow" waltz is cheap and commonplace music he will not offend us in the least. There are hundreds of waltzes which would have succeeded in such a play with so many opportunities for presenting the waltz in the best possible manner for effects. Put the "Merry Widow" waltz on a piano recital program with a valise of Chopin beside it and see what a trivial and uninspired thing it is.

We must give Lehar credit for the very great and important art of knowing the kind of music that will be effective in any given theatrical situation. Sullivan, too, knew the theater. So did Offenbach, of course.

One of the most colossal failures on record is the opera "Genoveva" by no less a genius than Robert Schumann. This opera is occasionally given simply because Schumann wrote the music. We heard the work performed in London in 1893 and we have read that it was repeated once in 1910 on account of the centenary of Schumann's birth. If it had not been for the anniversary of the composer's birth the opera would not have been performed so soon again as seventeen years. Schumann made the fatal mistake of not regarding the theater as an integral part of the opera. He merely wrote very beautiful music to a dull and undramatic play, all of which was intended to be performed in a theater. The music is seldom appropriate to the situation, unimportant exits and connecting bits get as great a share of the best music as the leading solos have. If ever there was an example of the finest music absolutely wasted, it is to be found in Schumann's "Genoveva." Then what is the use of so many composers exclaiming that they could write better music than that of a lot of successful works?

Ivan Caryll is a much better musician than one might think who had only heard some of Caryll's music at the piano. For however excellent Caryll's musicianship may be, his knowledge of the theater is so great that he knows almost to a certainty what kind of music will fit into a whole which is made up of actor, situation and theatrical effect. To the young musician who says he can write better music than that which Caryll has written for a certain situation we reply: "So can Caryll, but you cannot grasp the theatrical situation as Caryll does."

But after all, why should the composer worry so much about the music? We do not say this with the intention of running down the art of music. Far from it! We only want to call attention to the fact that the success of the piece is influenced very little by the goodness or badness of the quality of the music, so long as that music is suitable for the situation. We mean that the music must express the right sentiment whether it does so in the choicest style or in the commonest of musical slang. Schumann kept up the high and perfect style, but did not say the right thing at the right time. Caryll says the right thing in the right place, but is often careless as to whether his musical manner is distinguished or commonplace.

In the Evening Sun of February 17 last, there was an interesting article on the cost of producing "Oh! Oh! Delphine," the latest of the Ivan Caryll musical plays.

"The gowns of the chorus, not to mention those of the Delphines and Simones of the production, cost more, even when made by the dozen, than most of the gowns decorating orchestra seats, and this cost of the stage gowns does not take into consideration money spent to send fashion couts abroad so that, in the case of "Oh! Oh! Delphine," the chorus on the opening night last fall might prance into view wearing clothes six months ahead of the fashion. Also, what is all important, the stage gowns are not the result of fond but misguided whims and likings of wearers and dressmakers, as is the case with the gowns in the audience. The chorus girl, of course, has nothing to say about color or design or material, and neither has the builder of her frock, but each color and each line of

gown architecture are the result of the thoughtful work of one man who innately and by training is an artist.

When today, however, we get up to the lavishness of an "Oh! Oh! Delphine," we come upon gowns that average \$150, and there are 174 dresses in the production, not to mention fifty odd expensive uniforms worn by the chorus men. And as for the gowns worn by the six ecstatic models—each of the six has four "changes" or twenty-four gowns in all—these average \$225, an outlay, you see, of \$5,400 merely for gowns worn by six members of the merry-merry.

In that chorus are pan velvets, "liberty" satins, chiffons and gold and other brocades costing \$4 a yard. The models glide onto and into the first act of "Oh! Oh! Delphine" topped by six hats trimmed with aigrettes and costing \$100 a hat. Flocks or beives or convoys (whatever the term for chorus girl hats in the aggregate is) of chorus lady headgear swarm upon the stage throughout two of the acts at an average cost of slightly more than \$30 for each hat.

And the Delphine girls wear shoes, too—at an average cost of \$5 a pair, some of the footwear running as high as \$11 and \$12 a pair. Then when it comes to ornate stockings and various filmy, lacy, heribbioned affairs that positively will insist upon swishing up into the display for inspection no matter how hard a poor, hardworking, modest chorus lady strives to conceal—

Last Saturday night, when the reporter scouting for statistics about musical comedy at its best headed toward the New Amsterdam Theater, F. Richard Anderson, the artist who has designed the Klaw & Erlanger costumes from "Jack and the Beanstalk" to "Oh! Oh! Delphine" inclusive, was found at the end of the second act talking in the theater lobby to a friend, a professor of physics in a technical school in Pennsylvania, whom Mr. Anderson irreverently addressed as "Dick."

"Did you notice anything, Dick," asked the artist, "in the act you just saw that suggested your own work?"

After thought Professor Dick made a labored effort to associate a college boy's study of physics in the laboratory and the student's more enthusiastic study of feminine physical pulchritude at "Oh! Oh! Delphine." The professor humbly asked what in darnation had the second act of "Oh! Oh! Delphine" to do with the study of physics?

"Only this," replied the designer of the "Delphine" costume plates, "that the colors, shades and tints of the costumes of the second act were carefully selected and arranged to follow in orderly fashion the color rotation of the spectrum."

The incident is related here merely as an instance of the thought devoted to the details which contribute to the composite effect that in turn results in a big success. Producer and artist will quickly tell you that they neither expect nor wish you of the audience to sidetrack your enjoyment during an act of "Oh! Oh! Delphine" to analyze until you have discovered details such as these.

We have made a rather extensive quotation from the Evening Sun, not only because the article is entertaining in itself, but to show composers what a comparatively small part the music plays in these elaborate productions. Of course, we expect the young composer to say that his music would be just as successful if it had such an expensive accompaniment of pretty girls, rich costumes and gorgeous colors. But that is just where the young composer makes a mistake. His music might succeed and it might not. It might be good enough to answer the purpose and it might be unsuitable enough to kill the sparkle of even a million dollar production. It takes some time for a composer to gain the confidence of a manager who is ready to risk a fortune in producing an operatic work or musical play that may be ruined by the music. If the composer wants a musical reputation let him make it outside the theater. If he wants the fame and fortune of a successful theater composer he must gain his experience and knowledge of the theater, as Ivan Caryll did through years and years of theater conducting and by beginning a very small way to write stage music.

Clarence Lucas relates two experiences of his in connection with theater music which illustrates a subject the young composer might easily overlook. In fact, it would be a wonder if the composer ever paid any attention whatever to it, for it has only to do with the lights on the stage and in the theater. He says that once when he was conducting a London company at that time playing in Edinburgh it occurred to him that the lights on the scene during a certain song were wrong. The song was always a failure in spite of its musical merit and notwithstanding that it was well sung. The London producer had called for a delicate green diffused light, very beautiful and weird. Lucas suggested a focussed amber by way of experiment. It was tried, with the result that the song was always a favorite with the audiences and often had to be repeated.

Now who would have thought that the success of a song should have hung on so slender a thread? The London producer was not wrong from a dramatic point of view,

but the music only fitted into a scene with amber illumination. It seems positively silly, but it is a fact.

At another time Clarence Lucas says that in Chicago, when he was conducting Grieg's music for the late Richard Mansfield's production of "Peer Gynt," a new stage manager, who came to take the place of the last one whom the irascible Mansfield had discharged, changed the lighting of the theater, during a certain period when the curtain was down, to complete darkness. The music which was formerly played during the interval when all the lights in the theater were up now sounded far too noisy and unnecessary when the auditorium was dark. For the audience did not talk in the dark as in the light. Lucas consequently made an arrangement of part of one of the Grieg songs in a former act and scored it for two horns with a tympani roll played very softly. This effect was listened to in absolute silence by the audience, but was altogether inaudible and ineffective when the theater was lighted.

So the composer who does not already know so must be told that composing for the theater is a special art by itself which no amount of successful song writing and piano composing will teach. It is therefore quite useless to think that the ability to compose good music will make a composer a success in opera. The man who writes for the stage must understand the stage and breathe the air of the theater and the theater orchestra in his nostrils. It is a kind of atmosphere that is not found on mountain tops or in country parlors.

Myrtle Elvyn at Fall River.

The appended tribute to the pianistic art of Myrtle Elvyn, the gifted young American virtuosa, appeared in the Fall River (Mass.) Evening News of October 2, 1913:

Myrtle Elvyn, pianist, of prodigious tone, unexhaustible technique and a sweep that clears everything before her, played the third group on the program. The first number, a Chopin ballade, was brilliantly played and expressed more individuality than anything else she did. The Leschetizky arrangement of the sextet from "Lucia" was well given, and is a thing that always pleases, as a curiosity, being for the left hand alone. She played, for an encore, Mac Dowell's "To a Water Lily." In Miss Elvyn's second group was an arabesque on "The Beautiful Blue Danube." This is a very pianistic number and makes great demands on one's technique, but is purely a "show piece," as the charm of the "Beautiful Blue Danube" is in its simplicity of melody. Miss Elvyn then added the ever well received "Humoresque" of Dvorak. Miss Elvyn is primarily a technician. She never blurs, her work being as clean and clear as a climax as at a slower passage; but one feels that she has sacrificed other, deeper things to obtain brilliancy. This, however, may not prove true, on a second hearing, as her program was made up of only one class of things and gave her no opportunity to show other than one side.

Spalding Will Appear with Siliti.

According to the bylaws of the Siliti Symphony Orchestra of St. Petersburg only two artists of each solo instrument can be engaged for one season. Albert Spalding is one of the two violin soloists booked to appear with the orchestra this winter. He appears December 28, and in order to fill the engagement the American violinist will be obliged to abandon his earlier plans for spending the Christmas holidays in Florence, where the Spaldings have a residence.

After concerts in Copenhagen Mr. Spalding will go to Holland for twenty recitals, his last appearance being in Leiden on November 8. A recital is announced for Hamburg on November 11, and one in Bremen on November 14. From Northern Germany Spalding will go to Italy for some concerts in Florence and Rome.

Charles W. Clark Returns.

Charles W. Clark, the noted baritone, arrived in New York Sunday morning, October 12, from Paris, on the steamship St. Paul, and will remain in the metropolis until November 1, when he starts on an extended tour lasting until June 1. This will be one of the longest tours Mr. Clark has ever made in this country.

Eleanor Spencer Arrives from Abroad.

Eleanor Spencer, the American pianist, who will make her debut at Carnegie Hall, Tuesday afternoon, November 11, arrived in New York last Monday morning, October 13, aboard the steamship Rotterdam. Miss Spencer was met at the pier by her brother, Arthur Doremus, and her manager, Antonia Sawyer.

Horatio Connell's Aeolian Hall Recital.

Horatio Connell, the well known baritone, will give a song recital in Aeolian Hall, New York, Tuesday afternoon, November 25.

"Every time I meet Jones I have to listen to all his complaints—his heart is bad, his liver out of order, stomach upset, and so on."

"A regular organ recital, eh?"—London Opinion.

Bonci's Triumph at Verdi Festival.

Alessandro Bonci's latest triumph is vividly depicted in the following press comments in the papers of the renowned tenor's native country, after his recent appearance in the Verdi Festival, held in Parma, Italy:

Alessandro Bonci obtained a triumph last night, a triumph the great singer will always recall with special emotion. For the first time in his career he essayed the part of Riccardo, and with the feeling of exquisite thought decided that our city should be the recipient of this wonderful debut, not forgetting that it was in an opera by Giuseppe Verdi, "Falstaff," that he had begun here his accession to glory. And what a marvelous course in fifteen years; from the night in which the unknown young artist began his career to this magnificent evening, which brought back Alessandro Bonci to us, acclaimed by the whole world as the greatest of Italian lyric artists.

For the public it was an uninterrupted pleasure that only singing, the real singing, can give. Why repeat in these hurried notes the usual phrases of all theatrical reports, the usual traditional superlatives given to every celebrity? He is the only, the sole, tenor who, in the endless pile of them, retains as high and pure the traditions of the Italian art. And he is today the only one to whom may be entrusted the interpretation of a part that Giuseppe Verdi created, with the sentiment of a man and an artist.

The enthusiasm was indescribable! Bonci was called time and time again to the footlights! The public never seemed to tire of admiring the smiling and attractive personality of the great artist.—Gazzetta di Parma, September 15, 1913.

Last night the opera, "Un Ballo In Maschera," was given at the Regio Theater. The Duke of the Abruzzi was present, besides many notable people from all parts. The performance exceeded all expectations for the marvelously grand interpretation it received, the splendid personnel, etc.; it was a colossal success. The tenor, Alessandro Bonci, made a big triumph.—Secolo (Parma), September 16, 1913.

The fame that has made Bonci an irresistible fascinator of audiences, which he transports by means of the most perfect executions, the most superb grace, into the highest state of enthusiasm and delight, was again brilliantly reaffirmed last night. We should say that he belongs still to that grand class of artists of a period almost disappeared now, who were not only performers, but also creators. In those days they really created the "flourishes," they made the "cadenzas." Bonci is a creator, inasmuch as he infuses into the phrase such warmth of sentiment, such sweetness of expression, as to impart to it the breath of immortal beauty. When we explain that he sang the romance in the first act divinely, as also the duet with Amelia and the dramatic duet of the second act, that he infused all its sweetness in the scene in the third act, in which he is alone, and the final death scene, with inimitable beauty, we will barely have hinted at the facts and weakly expressed our deep impression. Bonci's success was of the greatest, and he stands today as the sole and only real exponent of Italian bel canto. The part of Riccardo was never sung better.—Il Presente (Parma), September 15, 1913.

In the presence of an immense audience at the Regio Theater, last evening, including H. R. H. the Duke of Abruzzi, critics from the people and many prominent in music, art, etc., Alessandro Bonci sang, as we have said, for the first time in the "Un Ballo In Maschera." His work was grand; he was fairly colossal in the part, and it was the victory of a great battle, even in his bright career. Never before in the history of our Regio Theater has such a stupendous, so complete a performance been set before the public. Very few, so perfect in all details, have been given in any part of the world. Campanini spared no pains to achieve the fullest success and he won it. Bonci, the little tenor, was a giant; the public went frantic over him, and he was compelled to repeat many airs. In fact, if the public had had their way, from the second act on, Maestro Campanini would have had to repeat the entire opera. Such a triumph has rarely been witnessed at the Regio.—Resto Bologna, September 15, 1913.

In the midst of the throng passing through here recently was the celebrated Alessandro Bonci. . . . He passed through his native town of Aena and astonished his countrymen with an evening devoted to Verdi's music. He then proceeded to Milan for a few days, to rush right off to Parma, where Campanini expected him for the "Un Ballo In Maschera," which is to be produced this evening.

What! Bonci to sing in "Un Ballo In Maschera!" Such news [may not impress you, but it is very important. It seems to have alarmed the dramatic tenors, Bonci being a lyric tenor. As you know, the tenor part in "Un Ballo In Maschera" is for a dramatic tenor. If you do not understand the gravity of this news, it means that you are accustomed to pass indifferently over important affairs, but in this you are with Bonci, who takes the matter in a debonair manner.

He said in a conversation, "I had been courting the tenor part of 'Un Ballo In Maschera' for some time because I like it very much, but I first wished to prepare myself as it is a part somewhat outside of my usual repertory. A dramatic tenor's part, they say? Yes. But the dividing line between the two kinds is very hard to fix. In every lyric tenor part of the repertory there is always an infiltration of dramatic tenor, and, per contra, the dramatic tenor must frequently adapt himself here and there to glide off into the sweet tones of lyric phrases. Very frequently it would be necessary in the same opera to have two tenors. Too much! In the same part it is necessary to condense, and I will only endeavor to do this in 'Un Ballo In Maschera' in Parma."

Alessandro Bonci returns to Parma, very well known, to the same theater where he began his career some fifteen years ago. . . . He next went to Milan, where a year later he was "discovered" at the Dal Verne Theater in "Faust." The little Bonci of that time sent his audience in ecstasies. He said, "I would never have dreamt that night of creating such an impression. It is said that the public was astounded, but I was much more so. I had gone to the

theater that night somewhat nervous, a little uncertain, suffering under a fair amount of fear at the public. At midnight I was returning home, acclaimed, complimented, and fought for by managers. The next morning, on awakening, my first impression was that I had dreamed a too beautiful dream. But it was not a dream. My engagement at the Scala followed immediately—then America—fame—gold—applause." And thus it has been all through his career, a series of progressive triumphs. The last one in "Un Ballo In Maschera" as great as any.—Corriere della Sera (Parma), September 14, 1913. (Advertisement.)

PHILADELPHIA ORCHESTRA'S FOURTEENTH SEASON.

Grand Opera Season to Start with "Tosca"—Music Teachers' Association Meeting—Mendelssohn Club Begins Rehearsals.

Philadelphia, Pa., October 12, 1913.

Leopold Stokowski will this week open the fourteenth season of the Philadelphia Orchestra, and his second season as its conductor, with a concert in the Academy of Music on Friday afternoon and Saturday evening. The program of the first concert includes the presentation, for the first

presented, and a half-dozen welcome revivals, with star casts, are already announced.

While no definite announcement has been made, it is said that Director Campanini may also present Donizetti's "Linda di Chamounix." This, like "Don Giovanni," will be largely for the purpose of giving Titta Ruffo a new vehicle. If "Linda" is presented it is said that Rosa Raisa will sing the title role.

The Philadelphia Music Teachers' Association will open what, from all prospects, will be one of its most prosperous years, with a meeting in the Presser Auditorium on Monday evening, October 20. Thomas Tapper, the well known educator, will deliver an address, and Henri Scott, basso of the Philadelphia-Chicago Opera Company, will sing.

Miss Helen Ware, who returned here last spring after four years of European study, will make her initial appearance of the season in a recital at the Bellevue-Stratford on Tuesday evening, November 18. She will be assisted by Ellis Clarke Hammann and Istvan Halasz, Hungarian baritone.

The Mendelssohn Club opened its season last Tuesday evening with a rehearsal under the baton of Dr. W. W. Gilchrist.

The Kneisel Quartet will give its annual series of concerts here on December 4, January 15, and April 2.

S. Wesley Sears returned from a summer of travel and study in Europe to resume his series of Sunday afternoon organ recitals in St. James' Church, at Twenty-second and Walnut streets, this week. His opening program included a tone poem by Sibelius called "Finlandia" and several numbers by Guilmant, Wesley, and Bach.

The Maquarre ensemble of wood instruments, headed by Daniel Maquarre, talented solo flutist of the Philadelphia Orchestra, will appear in recital in Witherspoon Hall on Monday evening, November 10.

The opening concert of the Matinee Musical Club will be given in the club rooms at the Roosevelt on Tuesday, November 4, at 3 o'clock. Mrs. William B. Mount, chairman of music, will have charge of the program, which will be followed by a reception, at which the officers of the club will be assisted by Helen Ware.

H. P. QUICKBALL.

Tribute to Robarte.

Following is a letter, and coming, as it does, from one of the most famous European teachers of operatic artists, is one of the choicest possessions of the recipient:

A. DE TRABADELO
4, rue Marbeuf, Paris
Adresse telegraphique
"Trabadelo"

August 12, 1911.

MON CHER AMI ROBARTE: Vous etes bien gentil de penser a moi. Ce n'est pas etonnant que vous fassiez beaucoup d'affaires et que vous réussissiez bien avec vos leçons, car je crois sincerement, vous pouvez les donner mieux que tout autre professeur en Amerique.

Dieu sait, que vous m'avez assez embete avec tous vos questions la-dessus!! Alors, vous avez laisse la scene, comme moi. Le menage et la scene ne vont pas ensemble. Moi, j'ai eu, dans le temps, un succes fou avec, ma voix, comme vous savez bien.

Je serai toujours content d'avoir de vos nouvelles. J'envoie un gros baiser a votre femme et mes meilleurs souhaits a vous, mon vieux.

Votre Ami et Maître, tout devoue,

A. DE TRABADELO.

(Translation.)

DEAR FRIEND ROBARTE: Thanks for your kindly thought. It does not astonish me that you are doing so well and are succeeding with your lessons, for I believe sincerely that you can give better lessons than any other teacher in America. Lord knows, you've bothered me enough with all your questions about them!!!

So you have left the stage, as I did. Family life and stage life hardly mix, and I left when my voice was making me a tremendous hit, as you well know. I shall always be interested in hearing from you. I send a big kiss to your charming wife, and to you, old chap, my best wishes.

Your always devoted teacher and friend,

A. DE TRABADELO.

The Marquis de Trabadelo numbers among his active pupils such artists as Dalmores, Constantino, Melba, Eames, Farrar, Garden, etc., etc., and such commendation naturally carries weight.

Gabriel Faure's "Penelope" is having a good run at the Theater de la Monnaie at Brussels.

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time in America, of "Wieland der Schmied," by Siegmund von Hausegger. The piece is based upon one of the most widely known sagas of the north—the Volunde Kioda of the Edda, which has appeared and reappeared in countless forms in all the northern nations. In addition to "Wieland," the program will consist of the overture to "Meistersinger," Beethoven's "Eroica," and Liszt's symphonic poem "Tasso." As usual, there will be no assisting artist at the opening pair of concerts.

With the season of the Philadelphia Orchestra under way this week, and virtually all the local teachers back in their studios, Philadelphia's musical year will have been well inaugurated when the Philadelphia-Chicago Opera Company opens its season here three weeks hence with Puccini's "Tosca," with Mary Garden in the title role. The entire cast for the opera as well as the repertory for the first week will be announced in a few days. The present season promises to be one of the most interesting Philadelphia has seen since the memorable war between the Metropolitan Company and Oscar Hammerstein. Several new singers of wide European reputation will be heard here for the first time; four new works will be

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CHICAGO ENTERS UPON THE MUSICAL SEASON.

Metropolitan Concert Course—Apollo Club to Sing "Creation"—Mr. Devries Visits Minneapolis and St. Paul—Chicago Musical College Events—Unusual Bispham Ad.

Chicago, Ill., October 12, 1913.

Ernest L. Briggs announces that all of the recitals and concerts given at the Fine Arts Theater this season as the Metropolitan Course will begin at 3 o'clock in the afternoon, instead of 3.30. This will not affect individual recitals given outside of the course. This change has been made at the request of many of those who attended the recitals last season, and the plan will afford patrons from suburban towns the opportunity to catch trains and arrive at home in time for Sunday evening engagements. The first of the Metropolitan Course will be given at 3 o'clock on Sunday afternoon, October 19, on which occasion Oscar Deis, pianist, will present the entire program. The future concerts to be given in this series will include two artists, usually an instrumentalist and a vocalist.

Esther M. Plumb, contralto, is unusually active these days. She spends a few days each week at Davenport, Ia. (her home town), where she has a class of pupils who started with her this summer and who are anxious to have her continue with them. This, with Miss Plumb's teaching here and her choir work at St. James' Methodist Church,

added to a big concert business which is promised this season for this contralto, will keep her steadily occupied.

Haydn's "Creation" in its entirety was last sung in Chicago by the Apollo Club ten years ago. The revival of the "Creation" by the Apollo Club, on Sunday afternoon, November 9, in the Auditorium Theater, is awaited with interest. The solo artists engaged are Florence Hinkle, soprano; Morgan Kingston, tenor, and Herbert Witherpoon, basso. The club's full roster of 300 singers will sing the choral parts and the Chicago Symphony Orchestra will furnish the accompaniment.

The following advertisement appeared in a Chicago musical organ:

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George Hamlin, Evan Williams, Riccardo Martin, Reed Miller, Paul Dufault, John B. Miller, Lambert Murphy, Dan Beddoe, George Carré, Arthur Hackett, Paul Reimers, Philip Spooner and many other American tenors ought to object to David Bispham being called "America's greatest lyric tenor," even though Mr. Bispham is America's great living baritone and actor singer. The advertisement could not have reached the eyes of Mr. Bispham or of his manager, Frederic Shipman, otherwise they would have complained. Furthermore, copy could not have been furnished by either Mr. Bispham or Mr. Shipman, and the young man who runs that musical paper probably does not know that Mr. Bispham is a baritone and not a tenor. There is no harm. Some people understand their business; others don't. Some run musical papers when they should run a grocery store, and some run a grocery store when they should run a musical paper.

Rosa Olitzka will give her annual song recital Sunday afternoon, November 9, at the Studebaker Theater, under the management of F. Wight Neumann. This will be Madame Olitzka's only appearance in Chicago this season, as she has been engaged as prima donna contralto for the opera season in Montreal, and will also go on tour with the National Opera Company of Canada, besides filling a large number of recital dates.

The first concert of the Amateur Musical Club season will be for active members only and will occur Monday, October 13, at 2.30 p. m., in the Assembly Room, Fine Arts Building. This will be preceded by a business meeting at 1.30 p. m. The program is arranged by Mrs. W. A. Alexander and Elizabeth Garnsey Harvey. Members taking part are Iva Bigelow Weaver, Amy Keith Jones, Edith Maldwin Jones, Clara J. Rubey, Florence Hodge and Susie B. Ford.

A performance of American music will be given by the Chicago Symphony Orchestra at Orchestra Hall, on November 18, under the direction of Glenn Dillard Gunn. May Doelling, pianist, and Herman Felker, violinist, will play solos by native composers.

The concerts given at the North Side Turner Hall formerly by Martin Ballmann will be given this season by the Boepler Symphony Orchestra, a new organization under the direction of William Boepler. The orchestra will consist of some forty pieces and will give twenty-one concerts during the season. The first concert will take

place on November 9. At each concert two soloists will appear, an instrumentalist and a vocalist.

The artist recitals to be given this season by the Amateur Musical Club of Chicago will include a concert on November 24 by the Flonzaley Quartet, a recital on January 5 by Oscar Seagle, baritone, and a piano recital by Fannie Bloomfield Zeisler on March 2.

The Middle West representative of the MUSICAL COURIER made a trip this week to Minneapolis and St. Paul, and reports that, musically speaking, both cities are growing wonderfully. In the schools as well as private studios the registration is a record breaking one, and at this early date the season already is in full swing in the Twin Cities.

The Paulist Choristers of Chicago, Father William J. Finn, C. S. P., musical director, will be heard in a concert Sunday afternoon, November 2, at the Studebaker, under the management of F. Wight Neumann.

Next Monday evening, October 13, the Woman's Association of Commerce will give an exhibition program in the Florentine Room of the Congress Hotel. The program will be furnished by artists from the Musical Bureau for American Artists. Among the soloists who will appear may be mentioned, Leonora Allen, soprano, and Rudolph Engberg, baritone. Mrs. Jason Walker will act as chairman.

Frederick Persson, a young pianist, recently engaged for the American Conservatory faculty, and Mabel Woodworth, the talented young violinist, will appear in recital in Kimball Hall, Saturday afternoon, October 18, under the auspices of the American Conservatory.

The classes in the Dalcroze Eurhythmics began at the American Conservatory last week with a gratifying attendance.

Ramon Girvin, violinist, and Charles La Berge, baritone, both members of the American Conservatory faculty, were heard in the following program at Kimball Hall last Saturday afternoon, October 11:

Pleading	Elgar
Pilgrim's Song	Tchaikowsky
Danny Deever	Damrosch
Mr. La Berge.	
En Bateau	Debussy
Theme and variations	Kreiser
Negro Chant	Kramer
Mr. Girvin.	
The Term Is Past (Flying Dutchman)	Wagner
Mr. La Berge.	
La Folia	Corelli-Leonard
Mr. Girvin.	
Here's a Health to Thee, Robert	Bullard
The Refractory Monk	Rosde
Smuggler's Song	Kernochan
Mr. La Berge.	
Esther Hirschberg and Clark Eidam at the piano.	

Madame Melba will give a song recital under the local management of Wessells & Voegeli at Orchestra Hall this afternoon, Sunday, October 12.

Hanna Butler has reopened her studios in the Fine Arts Building and reports a very large class for the fall term. Elizabeth, soprano and pupil of Mrs. Butler, who is her assistant at the Mary Wood Chase School, appeared as soloist at the La Salle Hotel for the Daughters of Indiana last Wednesday afternoon, October 8.

The first of the forty-eighth annual series of lectures and concerts occurred last Saturday morning in the Ziegfeld Theater. The first audience filled this playhouse to overflowing and left many waiting on the reception floor of the Chicago Musical College unable to get in. At 9.15 Felix Borowski commenced his lectures on the "History of Music Series," and immediately following this, one of the most enjoyable programs ever given by this old institution was provided by Paul Stoye, pianist; John B. Miller, tenor; Emalie Birnbaum, violinist, and Mary E. Highsmith, soprano, with Arthur Rech as accompanist. Saturday morning, October 11, Mr. Borowski lectured on the "Music of Ancient Egypt," followed by a musicale by advanced pupils.

Marie Jung, head of the Ballet Department of the Chicago Musical College, has taken her entire ballet class on tour through the South and Southwest. They have just returned to Chicago for a rest of three days, at the end of which time they will go on the road again for another week. Louisville, Dallas, Texas, and intermediate Southern cities were played during the tour just finished. In Louisville they assisted in the Perry Centennial Celebration. Among the solo dancers who accompanied Madame Jung

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were: Dorothy Dixon, Irene Buttkowicz, Naomi Hobbs, Theo Hewes, Marion Fleming, Bess Stewart, Gladys Buckley, Mercedes Hancock, Lucille Hanson Evelyn, Molly Durlacher, A. Nanita, B. Hudsgan. Madame Jung will, this year, inaugurate a series of evening classes, the first of which has been organized for Tuesday evenings from 7 to 9, and these classes she will teach all forms of toe and ballet dancing. The students' orchestra began its rehearsals for the year last Wednesday in the Ziegfeld Theater, with an attendance of sixty-five. Forty-eight pieces will be included in the regular orchestra, an auxiliary organization, also under the direction of Carl Reckzeh is being formed to take care of the large number of applicants. The Choral Class will have its first rehearsal next Tuesday evening under the direction of Gordon Wertz.

The registration at the Chicago Musical College for the term ending November 22 is the largest ever recorded in this institution. The plan adopted this year, in the matter of matriculation is the same as is now in vogue in the leading liberal art and technical institutions of the country. In consideration of the low rates of tuition, every student is required to present to each of his instructors at the opening of each new term, a matriculation ticket showing that the entire tuition for the term has been paid in advance as required by the rules of the institution. Two additional men, Emmons Keegan and Richard Conry, have been added to the bookkeeping department. The college building has been thoroughly redecorated, new carpets have been added, and an additional hall for the expression department has been secured on the fifth floor.

Rosemary Glosz Rose made her debut as a concert singer at the Pabst Theater, Milwaukee, last Thursday night, October 9. Mrs. Rose's name attracted to the theater a very large audience. She was assisted by two Milwaukee artists, Hugo Bach and J. Erich Schmaal.

RENE DEVRIES.

H. Rawlins Baker's Danbury Class.

H. Rawlins Baker, whose studio is at 622 Aeolian Hall, New York City, who has charge of the advanced class in piano playing at the Danbury, Conn., Music School, Ella A. Curtis, director, reports that he found an interesting class awaiting him on Monday of last week, his first day of the season.

Mr. Baker has been going to Danbury one day each week since 1898. The school has grown until now there are upwards of two hundred pupils. Ella A. Curtis, as teacher of piano, director of the school and organizer of many concerts of first rank, has made the school an important factor in the musical life of Danbury. Miss Curtis is assisted by a corps of teachers who have had their training with her and Mr. Baker. All the pupils of the assistant teachers have one lesson each term with Miss Curtis, while members of Miss Curtis' advanced class have the privilege of one lesson each term with Mr. Baker. This system has brought forth most excellent results. There are in and near Danbury a large number of piano teachers who have had their training with Miss Curtis and Mr. Baker, and who, after a final examination in New York, with Albert Ross Parsons (Dr. Mason was at one time also examiner), have been awarded a teacher's certificate. Thirty-seven such certificates have been awarded since 1899. The later success of these teachers, and of the number of pupils who have been presented in special recitals, are proof of Mr. Baker's ability to train those wishing to teach, and to cultivate the talent of those under him to a high plane of artistic piano playing.

The reward has been the phenomenal growth of the Danbury Music School and the loyal support given it by the best element in that city.

Jennie Dufau's New York Recital.

Jennie Dufau, coloratura soprano of the Chicago-Philadelphia Opera Company, will appear in a song recital at Carnegie Hall, next Sunday afternoon, October 19.

Mademoiselle Dufau will present the following program:

Das Veilchen	Mozart
Ständchen	Strauss
Elfenlied	Wolf
Ich hab' in Penna einen Liebsten	Wolf
Aria from Lucia di Lammermoor	Donizetti
Le Violette	Scarlatti
Odorava l'April	Parelli
Amore Amor	Tirindelli
Viens, mon bien aimé	Chaminade
Dites, que faut-il faire?	Air du XVIIIe-Siècle
Indian Bell Song from Lakme	Delibes
An Irish Folksong	Arthur Foote
Marian	Kurt Schindler
Lo, Hear the Gentle Lark	H. Bishop

Jules Falk Returns.

Jules Falk, the violinist, returned from Europe on the St. Paul, Sunday, October 12.

Egan Concert Tour.

Thomas Egan, the celebrated Celtic tenor, will appear at the Brooklyn Academy of Music, November 16. At several of the large auditoriums throughout the country, where Egan sang last season, notably in St. Paul, Minn., the box office receipts are said to have broken all records, and Egan's managers are expecting similar results in Brooklyn.



THOMAS EGAN.

The only bookings of this tour are all in New York and vicinity.

Lillian Breton, the Wagnerian soprano, again will be associated with the Egan concerts. Other assisting artists are John R. Rebarer, pianist, and Anna Maria de Milita, an Italian harpist.

The arrangements for the Egan tour of Canada have been completed. The first Canadian concert will take place in Massey Hall, Toronto, February 16, and the tournee will continue through the entire Eastern section of that country.

Clarence Eddy's Organ Recitals.

Clarence Eddy, the distinguished organist, performed a varied and delightful program at Winthrop College, Rock Hill, S. C., on Thursday evening, October 2. The occasion was the dedication of a new three manual organ, which has recently been installed in the superb auditorium of the college.

On account of the many demands for this dean of organists in the South and East, he expects to make another tour in those sections within the next two months.

On October 16 Mr. Eddy is to play in Lima, Ohio, in the Trinity M. E. Church under the auspices of the Ladies'



CLARENCE EDDY.

Musical Club there. October 20 will find him in Ripon, Wisconsin, where he plays at the college in that city.

Negotiations are pending for recitals in all parts of this country.

Mr. Eddy's program at Winthrop College was as follows:

Festival Prelude and Fugue on Old Hundred	Clarence Eddy
Spring Song (From the South)	Edwin H. Lemare
Toccata in F major	Thomas J. Crawford
Le Secret d'Amour (dialogue)	Bruno Oscar Klein
From the Land of the Sky-blue Water	Charles Wakefield Cadman
(Two arrangements for the organ by Clarence Eddy.)	
Christmas in Sicily (new)	Pietro Alessandro Von
Sonata in E minor	James H. Rogers
Am Meer (By the Sea)	Franz Schubert
Pilgrim's Chorus, from Tannhäuser	Richard Wagner
(Arrangement by Clarence Eddy.)	
Evening	Edward F. Johnston
Finlandia	Jean Sibelius
(Tone poem for orchestra, arranged for the organ by H. A. Fricker.)	
Overture to William Tell	Rossini
(Arranged by Dudley Buck.)	

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BOSTON ORCHESTRA SHOWS ITS OLD TIME POLISH.

Thirty-third Symphony Season Opened—Cambridge to Have Concert Series—Faellen Pianoforte School Holds Annual Reception—Symphony Hall Sunday Concerts.

Boston, Mass., October 11, 1913.

The thirty-third season of the Boston Symphony Orchestra began gloriously, even as it left off last May. For the first two concerts October 10 and 11, Dr. Karl Muck arranged the appended program in which he revealed as has been seldom shown here before, the beauty of "absolute music" as contained in Beethoven's seventh symphony and the overpowering nobility and majesty of Brahms' "Tragic" overture:

Symphony No. 7, op. 92.....Beethoven
Tragic Overture, op. 81.....Brahms
Preludes.....Liszt
Overture, The Flying Dutchman.....Wagner

Placed in such close juxtaposition to Brahms' overwhelming expression of heroic resistance finally overcome by relentless fate, Liszt's "Preludes" with their glowingly romantic color and glimmer brought the listener summarily from the loftiness of abstract emotions to the concreteness of individual feeling. It was a daring bit of program making, and one which required a Dr. Muck and his band of virtuosi to carry through successfully. With their first concert of the season (for which it is generally customary to make apologies) thus excellently presented, one can settle down in blissful anticipation of the joys to come.

A deeply interested listener at the symphony concert of Saturday night was Jan Kubelik, the violinist, who was enjoying for the first time a concert by Dr. Muck and the Boston Symphony Orchestra. Mr. Kubelik, an account of whose concert given at Symphony Hall on Sunday will be found in next week's issue, made it a special point to get to this city in time for this concert which he was most anxious to hear.

The Arthur Whiting Series of Concerts will be given at the New Lecture Hall, Cambridge, on the evenings of December 5, January 9, and March 20. These concerts, or more exactly called expositions of music, have somewhat changed in character this season. Hitherto open only to students of the university, and free of charge, the general public will now be admitted and all will have to purchase tickets. For assisting artists Mr. Whiting has engaged

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the Flonzaley Quartet for his first concert, Christine Miller, contralto, for his second, and the University Quartet for his third. At all of these Mr. Whiting will follow his former practice of "elucidating" the music played.

Clara E. Munger, lately returned from a most enjoyable six months in Europe, is receiving a limited number of pupils at her studio apartment, The Rushridge, 60 Fenway.

The annual reception of the senior class of the Faellen Pianoforte School to members of the freshman, sophomore and junior classes, took place on Thursday evening, October 9, at the school.

Evelyn Parnell, a Boston coloratura soprano, who has just returned after four years in European opera houses, will be heard for the first time since she left the Boston Opera House, at the opening concert of the Tremont Temple Concert Course, with Michael J. Dwyer, tenor, on November 6. The Tremont Temple Course this season will consist of six concerts. The first will be Irish in its general character, the second Scotch, and the third an evening of Home Songs of America and England. The fourth concert will be patriotic, the fifth a request night, and the final one an operatic night. Evelyn Scotney and Howard White, of the Boston Opera Company, will be heard at the second concert Thanksgiving night, November 27, with Ellen Keller, violinist.

Following a summer spent in complete rest and recreation, Jessie Davis has opened her new and attractive studio in the Pierce Building where she will teach this season. Miss Davis again will be assisted by Lila Holmes, whose summer has been profitably and pleasantly spent in Switzerland, studying with Rudolph Ganz. Concert engagements for the near future which Miss Davis will fill are November 5, Copley-Plaza, with Francis Rogers, and recitals in Detroit, New York, Salem and Concord, Mass.

Interesting announcements coming from Symphony Hall about the Sunday Concert series, which as an innovation last year proved so successful, give the following schedule as so far definitely arranged:

October 12—Mr. Kubelik, the violinist.
October 19—Madame Melba, the singer.
October 26—Josef Hofmann, the pianist.
November 2—The Philharmonic Orchestra of New York, with Mr. Stransky conducting, and Mr. Kreisler, the violinist, assisting.
November 9—Frieda Hempel, the coloratura soprano of the Metropolitan.
November 16—The Symphony Orchestra and Dr. Muck in a concert for its Pension Fund.
November 30—Madame Gadske in a song recital.
December 7—Mr. Kreisler, the violinist.
December 28—Mr. Bauer, the pianist, and Mr. Thibaud, the violinist.

In January—Ysaie, the violinist; Madame Carreño, the pianist, and Julia Culp and Alma Gluck, the singers.

In February—The Philadelphia Orchestra, under Mr. Stokowski, and with Elman, the violinist; Madame Matzenauer, Madame Rappold and Mr. Egenieff, the singers.

In March—John McCormack, Clara Butt and Madame Böhm van Endert, the singers, and a concert for the Pension Fund by the Symphony Orchestra.

BLANCHE FREEDMAN.

Mrs. Irvine Resumes Teaching.

Jessamine Harrison-Irvine, the pianist-accompanist, returned last week from her annual four months' European sojourn, and has resumed work at her Carnegie Hall residence-studio, New York.

A part of the time abroad was spent in study with her teacher, Leopold Godowsky, at his villa in the Austrian Tyrol, near Innsbruck.

Mrs. Irvine has made a special study of the Godowsky method of relaxation, one of that teacher's secrets of success in playing and teaching.

On Sunday, November 2, the initial reception of the season will take place, when several well known artists will be guests of honor at the well attended and interesting Irvine teas held at her Carnegie Hall studio.

On Wednesday, October 15, Mrs. Irvine will be matron of honor at the marriage of her sister, Grace Harrison, to Edward Parker, at St. Thomas' Church, New York.

BOSTON ON THE BERLIN LAW.

The Boston Transcript Voices an Opinion on the Concert Agency Law—"It Seems Hardly Improbable That the American Government Might Take a Similar Action."

The Prussian and Bavarian Governments have recently passed laws controlling concert agencies. Behind this simple statement may lurk any quantity of meaning. We need not go back to tales of the "holdups" practised by many and many a concert agency. This is in the nature of musical gossip and the evidence in such matters always comes from biased witnesses. But it is certain that the intense commercialization which concert agencies have brought into art has enabled them to exploit both the artist and the public to the last dollar. They have largely brought about the intense competition, which floods the large cities of Europe and America with concerts which the cities do not want and will not support. They encourage any number of half prepared artists to risk a "career" under their direction, all expenses paid in advance (by the artist). They have largely helped to bring the concert business into its present frenzied commercial state, where "puffs" and "pulls" and intrigues count for more than art in gaining ultimate success. Whether Prussian laws can do anything for the situation remains to be seen, but the stipulation that the agency shall get no more than 5 per cent. on the venture takes out of the field right away the thousands of speculative concerts which merely enable an ambitious amateur or unprepared professional to be fleeced by a syndicate.

An account of the law is in the MUSICAL COURIER, which, as might be expected, is not favorable to it. It tells some of the facts of the case, and it would be well if it told some of the inside truths which brought on legislative action from the Prussian Government. These truths might look astonishingly like American truths on the same subject. Indeed, it seems hardly improbable that the American Government might take a similar action. It has already had a test case concerning the application of the Sherman anti-trust law to theatrical syndicates. It is possible, though we have no certain knowledge on the subject, that the concert bureaus are, or might in the future become, subject to certain Federal or State laws.

Hugh Allan Coaching in Italy.

Hugh Allan, the tenor, formerly with the Montreal Opera Company and well known in New York, is now in Naples, Italy, coaching with Massimino Perrilli, previously to his Covent Garden debut.

A great success is predicted for the tenor by his many friends.

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All Communications to Be Addressed to

Mme. GIULIA VALDA**Sue Harvard's Engagements.**

Sue Harvard, the soprano, and artist pupil of Eleanor McLellan, of New York, is booked for the following appearances: October 30, with the Youngstown Ladies' Chorus, Youngstown, O.; November 4, with the Sandek Ensemble Quartet, Pittsburgh, Pa.; November 14, concert



SUE HARVARD.

in Sewickley, Pa.; December 9, with the Cleveland Mendelssohn Club, Cleveland, Ohio; December 15, 16, 17, 18, Teachers' Institute, Washington, Pa.; January 15, with the New York Symphony Orchestra, Pittsburgh, Pa.

Other dates are pending which will be announced later.

Laura E. Morrill's Artist Pupils.

Lillia Snelling, who is appearing in the leading role in De Koven's "Rob Roy," alternating with Bessie Abbott, is a pupil of Laura E. Morrill. This well known teacher



LILLIA SNELLING.

of singing has reopened her studios in Aeolian Hall, New York. Other prominent pupils of Mrs. Morrill are: Winifred Mason, soloist First Church of Christ, Scientist, Brooklyn; Bertha Kinzel, soprano West Park Church, New York; Clarence C. Bawden, tenor, Washington Square Methodist Church, New York; Russell Bliss, bass, Madison

Church; Henry Taylor, formerly with Aborn Opera Company; Antoinette Harding, soloist, Fourth Church, Christ, Scientist, New York; Florence Chapman, soprano, now on tour in the Middle West; Bertha Barnes and Eda Fabbri, now in concert.

The Ballade of the Boodle.

I was walking t'other morning, strolling through the busy city,

In a noisy portion of it, in a district strange and crowded;

When there rose without warning something like a lilting ditty—

Though the racket rose above it, it was never dulled nor shrouded.

And it rose and fell, insistent, penetrating and staccato

Like a sort of obligato to the chorus near and distant;

And my idle feet went straying toward the music so impassioned—

'Twas a sale—and the old fashioned, funny auctioneer

was saying:

"Got the quarter, gimme thirty, at the quarter, gimme thirty,

I want thirty, gimme thirty—drop that, kid, your hands are dirty!

Got the thirty, now be sporty—spring a dime and make it forty—

Make it forty, I want forty, where's the forty, gimme forty,

Forty, forty, forty—blank you, are you all ASLEEP? I thank you—

Here's a gent awake and thrifty—got the forty, gimme fifty,

Got the forty, gimme fifty. LISTEN! Here's a first class, nifty

Bargain—and I have to holler till I'm hoarse for half a dollar!

What's the matter, for gawdsake—you think a dime will make or break you?

Here's a solid, tested, candled, full jooled and mahog'ny handled,

All wool, guaranteed, imported, fireproof, airtight, picked and sorted,

Gen-you-wine French Russia leather, automatic innovation—

Wear it in all kinds of weather, and beware of imitation! Going—ONCE! Why, folks, we're throwing these away!

It's wicked! Going.

Twice! Say, are you here for pastime? Going for the third and last time—

SOLD—to that gent with the funny set o' whiskers. Get his money."

Then I went, my ear drums ringing, but I knew—and still I know it—

Where the "Hiawatha" poet learned the manner of his singing!

—Cleveland (Ohio) Plain Dealer.

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ENGAGEMENTS FOR MANY ARTISTS.

Chicago Manager's Metropolitan Artists' Course Has Promising Prospects.

Chicago, Ill., October 11, 1913.

Ernest L. Briggs, who has announced the new series of Sunday afternoon musical events, the Metropolitan Artists' Course, has arranged bookings for his fourteen feature artists, who will appear throughout the United States and Canada, in extreme Eastern and Western States as well as in the Central West.

Ramon Blanchart, baritone of the Boston Grand Opera Company, who heads the list, will arrange for his concert appearances in the East, with the exception of the month of May, when he will make a tour with his daughter, Erminda, appearing at May festivals throughout the Central West in operatic recitals.

Rosa Olitzka, who will appear in the East under the management of R. E. Johnston, has been engaged for a number of appearances as prima donna of the Canadian National Grand Opera Company. She will appear in Grand Rapids, Mich., in the \$5,000 course for the benefit of Mary Hospital and will have an appearance in Orchestra Hall, Chicago, later in the season. F. Wight Neumann, as before, will manage her Chicago recital.

The American Artists Opera Company, under the direction of Kurt Donath, will begin its season in Logansport, Ind., later on in October, and will have concert engagements throughout the season, which will be followed by summer work at the Chautauquas.

The Max Jacobs String Quartet will arrange for a Western tour early in February and plans also to appear about two weeks in May, 1914. The quartet is at the present time filling Eastern engagements.

Mary Highsmith, soprano, has been engaged to appear as soloist with orchestras, German societies, and with leading clubs and universities. Her engagements include Chicago, Milwaukee, Indianapolis, St. Louis, Buffalo and other large cities.

Edithe Roberts, soprano, the protégée of De Reszke, who first appeared with Oscar Seagle, will continue for a second season her work in the Central West. Miss Roberts was successful in Chicago concerts during the last season and after the season was practically closed made twenty-four appearances in joint recital with Cornelius van Vliet, solo cellist of the Minneapolis Symphony Orchestra. Miss Roberts will specialize in Mozart and German lieder this season.

The Misses Reynolds also appear for the second season under the Briggs management and have been booked for two symphony orchestra engagements as soloists and will have frequent appearances from now until the end of May. Their new programs of old French chansons, given in costume, are proving to be a fine feature for various clubs. The Misses Reynolds opened their season last week at the Englewood Women's Club.

Alma Beck, the Cincinnati contralto, will have an extended season in recital work and many notable oratorio engagements. She will also fill numerous dates with a symphony orchestra en tour.

Marcian Thalberg, French pianist, who has just come to this country, is one of the latest artists to be added to the list, and owing to his late arrival will not have as full a season as some of the other artists, but will remain here for 1914-15, making an extended tour the next season.

Dr. Fery Lulek, German baritone and lieder singer, begins his season with the Milwaukee Musik Verein in the course which includes Schumann-Heink, Carreño and Mischa Elman. Archibald Jackson, an American baritone who has recently arrived from Germany, will fill engagements booked for the late Lawrence Joergen-Dahl, who was to have been under the management of Mr. Briggs during the season.

John Hoffmann, an American who has recently returned to this country after completing a successful European tour, will have tenor roles in a number of oratorios and has some satisfactory engagements booked for spring festival appearances in 1914.

Alexander Sébald, the Hungarian violin virtuoso, has just arrived from Europe and has signed a two years' con-

tract with Mr. Briggs. He will begin his season late, opening with a recital at the Fine Arts Theater, Chicago, on December 29. Two other important Chicago engagements have been arranged for Mr. Sébald, who will fill concert engagements throughout the Central West.

Ethelynde Smith, who appears on the Metropolitan Artists' Course, January 11, 1914, will fill a number of engagements before returning to the East. She was recently



ERNEST L. BRIGGS.

the soloist of the Portland (Me.) festival and has filled some of the important engagements offered by New York and Boston Music Clubs.

In addition to the above, engagements have been booked for a number of Chicago artists, who are under no exclusive management but who accept such engagements as will be allowed by their work in teaching. The above list is notable owing to the fact that it includes representative artists in Boston, New York, Detroit, Cincinnati and other centers, who are pleased to acknowledge Chicago as the central market for musical art as well as for material enterprise.

Told by Lima O'Brien.

Lima O'Brien, the St. Paul, Minn., accompanist, tells the following: "This is a story which happened on our Southern trip through the region where Fred Harvey



RUDOLPH GANZ, RICCARDO MARTIN AND LIMA O'BRIEN AT STANLEY PARK, VANCOUVER, B. C.

seems to be written almost on the landscape. Mr. and Mrs. Riccardo Martin, Mr. Ganz and I were sitting together in the train and were speaking about this pre-

ponderance of Harvey, when some one said, 'What is this desert we are passing?' Mr. Martin in his attractive Southern voice said, 'I reckon it Mojave (more Harvey).'"

OSTROVSKY METHOD IN PHILADELPHIA.

Head of Hahn Conservatory Secures Eastern Agency for Ostrovsky—Hand Development Devices for Piano, Violin and Cello.

Returning recently from a two months' sojourn in Berlin, Frederick Hahn, the well known head of the Hahn Conservatory of Philadelphia, brought to music students their first opportunity to test the merits of the Ostrovsky hand developing devices, the virtue of which has been heralded by many leading violin, piano and cello virtuosi who have visited Berlin and London, where the Ostrovsky School is located.

Mr. Hahn is enthusiastic in his praise of the Ostrovsky methods. He spent his entire vacation in the study of the system under the personal direction of Ostrovsky with a view of incorporating it in his conservatory; and he is convinced, not only from the benefits he derived himself, but also from what he saw in others, that the invention will prove a boon to music students the world over.

"The greatest pedagogues and the best methods have had their failures," said Mr. Hahn. "Not every pupil of Liszt or Joachim became a virtuoso. Surely some of the unsuccessful pupils today are not altogether stupid, lazy or devoid of musical ability. The failure is caused most frequently by the lack of those manual qualities which are essential for artistic technic and which practice has failed to develop.

"In my experience I have seen hands which could only be described as stiff and clumsy. The fingers were bound by stiff and narrow webs which crippled the stretch for any instrument, and the independence of the fingers and the ability to lift them easily were hindered by a thick and unpliant palm. This is but one of the numerous types of hands which offers hundreds of problems to the teacher which are not easily discernible and which practice does little or nothing to improve.

"Hands with structural characteristics which are entirely favorable to the development of technic are extremely rare. The Ostrovsky method proves that the quality of instrumental technic depends chiefly on the structure of the hands and far more on this than on the development and application of muscular power. All those who have experienced the benefits of the system acknowledge that manual development by a special and scientific method must not only be the preliminary but also the accompaniment of effective practice at the instrument. The immense importance of the manual structure and proportions as compared with muscular power cannot be overestimated. Even when drawn by the fastest and strongest horse, a hay cart does not run as swiftly and as smoothly as a landau with perfect springs. The player's muscles, like the horse, supply the power which moves the hands and their parts, but the quality of the movements produced by the muscles depends on the manual structure.

"My experience convinces me that the Ostrovsky method gets its results by stimulating the growth of those parts of the hands which require improvement. The improvement of the manual circulation improves the manual vitality and encourages development, while the growth is controlled by the direct engagement and employment of the different manual parts. The tight and stiff covering of the manual type I have mentioned grows wider and more pliable and other defective hands are similarly molded.

"As I see it, the Ostrovsky system is of equal benefit to music students from the beginner to the finished artist. Artists can improve, children can actually shape their hands for their instrument and amateurs who have not time for regular and constant practice can keep their hands constantly in trim without trouble."

Mr. Hahn has stated that by a special arrangement with Prof. Ostrovsky he has secured the agency for the entire East. The system will immediately be installed in the Hahn Conservatory, and it will be brought to the attention of students and teachers everywhere in the East. Before many days, he states, he will be able to announce in more complete detail how he will be able to give the general public an opportunity to become acquainted with this system.

Madame Dimitrieff's New York Recital.

Nina Dimitrieff, the Russian soprano, will appear in recital at Aeolian Hall, Sunday evening, December 7.

ALICE

PARIS: Grand Opera, Opera-Comique, Gaîté Lyrique.

In America Season 1913-14

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 "Her voice is a phenomenon of the vocalists' world today."—Hull Times.
 "There is gold of the purest in Mlle. Verlet's voice."—Daily Express.
 "Mlle. Verlet has been christened 'The French Tetrazzini'."—Daily Mirror.
 "Her appearance may be considered in every way a triumph."—The Tatler.

Grace Kerns Returns from Europe.

Among the passengers returning on the steamer *La France* recently was Grace Kerns, soprano, who spent four months in Europe combining study under well known masters and enjoying a much needed rest and change.

This popular and attractive young singer is soprano soloist at St. Bartholomew's Church, New York, where she received so substantial an increase in salary and a long



GRACE KERNS.

leave of absence for her trip abroad, as to retain her services for another season, and to meet the numerous alluring offers received from other prominent churches.

Miss Kerns began her season in "Stabat Mater," New York, October 5; then follows "Hora Novissima," St. Bartholomew's Church, October 22; Philadelphia Symphony Orchestra, November 5; concert Allentown, Pa., November 20; recital, Fremont, O., December 2; recital, Syracuse, N. Y., December 4; Boston Handel and Haydn Society in "Messiah," December 21; Lowell, Mass., in "Fair Ellen," January 27; concert, Fort Wayne, Ind., in February (date not settled); Boston Cecilia Society in "St. Matthew," April 10; Minneapolis Apollo Club, April 14, etc.

The revenue derived from Miss Kerns' talking machine records is said to be large, and the numerous inquiries received by her manager Walter Anderson for the season, makes the prospects excellent for this worthy artist.

Kathleen Parlow's Programs.

Kathleen Parlow has prepared some extremely interesting programs for her forthcoming American tour. The Canadian violinist returns in November under the management of Loudon Charlton, and she will spend the entire season in this country, going as far west as the Pacific Coast, in addition to filling a series of important engagements in Canada.

Miss Parlow's first appearance will be with the New York Symphony Orchestra, in Brooklyn, November 15, and New York November 16. November 17 she appears in Waterbury, Conn., as soloist with the Waterbury Symphony Orchestra, and on the 19th she gives a recital in Montreal. Other appearances scheduled for the month of November (the latter half of which is solidly booked) include Reading, New York, Boston, Quebec, Toronto, Ottawa and Brooklyn.

For her New York and Boston recitals Miss Parlow will play the Vieuxtemps D minor concerto; "La Folia Variations," by Corelli; "Nocturne," Chopin; "Vogel als Prophet," Schumann; "Walser Paraphrase," Hubay; "Aria," Goldmark; "Vivace," Haydn-Auer (dedicated to Miss Parlow) and the "Carneval Russe," Wieniawski.

The violinist's repertory is an exceedingly large one, as is indicated by the variety shown in her recital programs, of which she has prepared at least a dozen. Miss Parlow has been especially successful with the Tchaikowsky con-

certo, and she has chosen this for her performances in San Francisco and Los Angeles.

Not the least interesting feature of her American visit will be Miss Parlow's joint appearance with Wilhelm Bachaus. Recitals with the pianist will be given in Boston, New York and other cities in the East and the Middle West. Miss Parlow is booked to sail on the S. S. Prinz Friedrich Wilhelm from Southampton November 2, and is due in New York about November 10. Her accompanist will be Charlton Keith, who will arrive in this country a few days later.

A New Musical Play.

Joseph P. Bickerton, Jr., managing director of the New Era Producing Company, a new figure in the theatrical world, has some very decided and unique ideas concerning the connection between the drama and music. Mr. Bickerton will soon produce at the Harris Theater a comedy, "The Love Leash," whose plot hinges on the fortunes of a struggling musician, and strange as it may seem to the musical world, this young manager is giving the musical atmosphere, the incidental music and the entr'act programs earnest attention. The young pianist and composer is lifted from despair and grinding poverty to recognition and success by the patronage of a woman who understands music. The music that is part of the piece will not be played off the stage, for Paul Ker will not only act the role of the musician, but also will play a real piano, not a dummy. Moreover, Mr. Bickerton has had all the composition mentioned in the course of the play (the finale of a symphony, a lyric poem and a minuet), especially written for the production by Harold Vincent Milligan, organist of Plymouth Church, Brooklyn. And finally for entr'act music, Mr. Bickerton will replace the usual theater orchestra with the Theodore Bendix String Quartet, a distinct novelty in the way of entr'act music.

Three Girls with Phenomenal Vocal Range.

"It is not alone that these three girls have a range of three and a half octaves each, but it is a fact that the quality is beautiful throughout, from one end of the range to the other, and also very even," says Ralfe Leech Sterner, president of the New York School of Music and Arts, where the three girls in the accompanying photo-



FROM LEFT TO RIGHT: ANNIE WEBB, RAE HENRIQUES COELHO, RALFE LEECH STERNER AND HANNAH TIMMINS.

graph, who are causing so much comment by their exceptional range of voice and ability to sustain the C above high C, are pupils.

"In all the years that I have been teaching," continues Mr. Sterner, "I have never found but these three girls with this phenomenally high note; in fact, one of them, Hannah Timmins, sustains the D above the C above high C, and does it with the utmost ease."

These three coloratura sopranos have the advantage over those with a lesser range in that they are able to sing the

highest songs written with the greatest ease and freedom from throat strain.

The owners of these three remarkable voices are: Rae Henriques Coelho, Hannah Timmins and Annie Webb.

Hackett Brothers at Peterboro.

The two brother tenors, Charlie and Arthur Hackett, as they are familiarly known, are herewith pictured at Peterboro, N. H., on the occasion of the MacDowell Festival concerts in which Arthur Hackett took part.



THE BROTHERS HACKETT, Charles (left), Arthur (right).

Though both are tenors, their work in no way conflicts as Charles is in Italy preparing for an operatic debut, while Arthur is filling concert engagements in this country. A few of those already booked for the latter by his manager Gertrude F. Cowen, are: Concord, N. H. festival, "Elijah;" Lowell Choral Society "Tale of Old Japan;" Providence Arion Society, "Golden Legend," and Worcester Oratorio Society, "The Messiah."

Werrenrath's New York Recital.

At his fifth annual New York recital in Aeolian Hall, Thursday evening, October 23, Reinald Werrenrath will present a novel program. For once omitting the usual classic numbers, Mr. Werrenrath opens his program with new songs by Hans Hermann, Joseph Marx and Willebald Richter.

The second group, which should prove of unusual interest to musicians, consists of the first presentation in America of three songs by Arnold Schönberg, perhaps the most widely discussed composer of the day.

The third group consists of six songs by living American composers of unquestioned merit, while a splendid cycle of songs by Sir Charles Villiers Stanford concludes the program, which in full is as follows:

Abendgebet	Hans Hermann
Auf Wachtposten	Hans Hermann
Wanderer's Nachtlid	Joseph Marx
Sommernacht	Willebald Richter
Abend am Strande	Willebald Richter
Georg von Frundsberg	Arnold Schönberg
Warnung	Arnold Schönberg
Dank	Arnold Schönberg
A Nocturne	A. Walter Krümer
Witch Woman	Deems Taylor
Give Me of Your Bark, O Birch Tree	Carl Busch
To a Messenger	Frank Is Forge
Sing	F. Morris Case
Israel	Bruno Huhn
Song of the Sea	C. Villiers Stanford
Drake's Drum	
Outward Bound	
Devon, O Devon	
Homeward Bound	
The Old Superb	

Charles Albert Baker, as usual, will be Mr. Werrenrath's accompanist.

"I wonder why that girl next door insists upon playing the piano day and night?" said the Old Fogey.

"Oh, just to kill time, I suppose," replied the Cheerful Idiot.—Exchange.

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LOS ANGELES MUSICAL FRATERNITY IS STEADILY GROWING.

Southern California City Attracts Musicians—Orchestral Concerts—Dominant Club's Meeting and Tribute to an Old Member—The Season Is On.

1110 West Washington Street, Los Angeles, Cal., October 4, 1913.

For the second pair of concerts of the Los Angeles Symphony Orchestra, December 26 and 27, Manager F. H. Toye has secured as soloist Franz Egenieff, baritone. A great deal of local interest will surround the Los Angeles appearance of Mr. Egenieff, owing to the fact that his wife is the niece of Adolphus Busch, of Pasadena. In Europe, as Baron von Kleydorff and the son of Prince von Sayn-Witgenstein-Berleburg, the singer has entree to all the great houses of the nobility, and he will be the social lion of the coming season, as well as one of the most interesting personalities to be presented to the music going public.

The People's Orchestra program last Sunday again demonstrated Mr. Lebegott's ability as an accompanist. The accompaniments for the soloists were played by the orchestra in a masterly manner, always supporting and never covering. The Mendelssohn concerto, played by Harold Webster of the local colony of violinists, was given fine orchestral support. Grace Bromfield, the vocalist, is a newcomer to Los Angeles, although she is not new to the State, having been born and educated in San Francisco. She is a credit to California, too, for she has a soprano voice of exceptional beauty and power and is well trained. She was given a very enthusiastic reception and recall. The program was as follows:

In Bohemia Henry K. Hadley,
Violin concerto Mendelssohn
Waltz Lento, Sylvia Ballet Delibes
Menuet No. 2 Beethoven
O Golden Sun Grace Freeby
Musetta's Waltz (La Boheme) Puccini
Grace Bromfield.
Overture, Martha Flotow

Constant additions are being made to the musical fraternity here and a number of valuable gains are being effected this fall. Three of the recent acquisitions were heard at the home of Mrs. Catherwood, the MUSICAL COURIER correspondent, on Monday evening, at her monthly reception, and gave much pleasure. Idis Lazar played the Liszt concerto in E flat with Adolf Tandler at the second piano, and proved to be a gifted performer, possessed with a tone of remarkable beauty, has rare intelligence and expressive moving eloquence. Miss Lazar came from St. Louis and has taken a position as head of the piano department of the Eleanor Miller School of Expression at Pasadena. She will be heard in recital soon, and it is safe to predict success for her. Two of the newcomers who will be welcome additions to the Los Angeles fraternity are Otto Stahl, pianist, and DeForest Ingraham, violinist. They are just fresh from European study, have the enthusiasm of youth, and are experienced performers. They gave a scholarly rendition of the Handel concerto, and will no doubt be heard often. Marie Edwards, a brilliant Chicago pianist, was also present and delighted with several numbers. Mrs. Catherwood sang a group of songs and gave a first hearing of Roy Lamont Smith's "Songs of Joy" (the setting of Lucy Larcom's "Merry Brown Thrush"), a most happy and charming song. The composer accompanied this number. Kassa Bailey played the other accompaniments. These evenings are proving very pleasant and provide an informal bringing together of old and new musicians that is much appreciated.

The first meeting of the Dominant Club occurred today and proved a joyous reunion, many of the members having just returned from long trips. Among these was Estelle Heartt Dreyfus, who with her husband, Louis Dreyfus, has recently returned from a year spent in the music centers of Europe. While in Paris, where they were for the greater part of their time, Mrs. Dreyfus was the recipient of considerable attention and compliments because of her artistic and intelligent work. She was contralto soloist at the American Church and sang before a number of societies and clubs. She was warmly welcomed home by the many friends and club sisters. Mary O'Donoghue devoted the summer to European travel and reports a charming time. She returns with renewed enthusiasm to her large class, her organ position at Emmanuel Presbyterian Church and her duties as accompanist for the Ellis Club and many individuals. She was surrounded by a host of friends, her wit and good fellowship, aside from her musical ability, having made her a decided favorite. Miss Joy, the new president of the club, welcomed each one of the returned members with a happy word, and at the close of the program a very impressive little ceremony occurred. Jenny Kempton is one of the oldest members of the club, has been a teacher of voice for many years, and has endeared herself to all of her associates. She recently recovered from a very severe illness, and this being her seventy-

sixth birthday, although still very feeble, she was able to attend. Miss Joy, after speaking affectionately concerning Madame Kempton and this anniversary, repeated a little poem. As she finished, two of the members appeared from the side entrance, carrying a beautiful birthday cake with candles lighted, and a third member brought a huge bouquet. The following program consisted of the compositions of the Dominant members and was one to be proud of. It was listened to with great enthusiasm by the members and the numerous guests present:

Barcarolle Gertrude Ross
Bertha Winslow Vaughn.
Three songs of Japan (text 700 A.D.) Gertrude Ross
Old Samurai Song.
Slumber Song of Izumo.
Fugi (Ode to the Mountain Fujiyama).
Grace Widney Mabec.
First movement, piano sonata in C minor, op. 27 Fannie Dillon
Played by composer.
Songs—
Sunrise Fannie Dillon
Sunset Fannie Dillon
The First Bluebird Abbie N. Jamison
Grace Widney Mabec.
Song, Come Dance and Sing Frieda Peycke
Mrs. J. T. Newkirk.
Pianologues Composed and sung by Frieda Peycke
Chama.
Ma Lil Bit Sista.
Bull Frog and the Lily.
Old Gray S. ider.

Mrs. W. N. Tiffany leaves October 11 for Europe to spend a year in study and travel. She goes first to Berlin. Mrs. Tiffany and France Woodmansee are to give the first musical program for the Friday Morning Club on October 10. It will be Mrs. Tiffany's farewell appearance before leaving for Europe, and Mr. Woodmansee also leaves shortly for a concert trip through the East.

L. E. Behymer, or "Busy Bee," as some of his friends affectionately style him, is living up to his sobriquet these days. Geraldine Farrar opens the Philharmonic Courses this coming week, and on October 13 the Tivoli Opera Company, of San Francisco, begins a four weeks' engagement. The season is on in full swing—by far the biggest one in the history of Los Angeles.

JANE CATHERWOOD.

Kaiser Honors the MacLennans.

Francis MacLennan and his wife, Florence Easton-MacLennan, have been presented by the Kaiser with a scarfpin of sapphires and diamonds for the former and a brooch set with rubies and diamonds for the latter. These costly presents were sent to the artist couple in Hamburg on September 15, and were accompanied by the following letter from Count Georg von Huelsen, general intendant of the Berlin Royal Opera:

SEHR GEHRTETER HERR MACLENNAN: Es ist mir eine herzliche Freude, Ihnen mitteilen zu können, dass seine Majestät der Kaiser und König auf meinen Ehrerbietigsten Antrag Allerhöchstdigst geruht haben, Ihnen und Ihrer Gattin anlässlich Ihres Ausscheidens aus dem



FRANCIS MACLELLAN AND FLORENCE EASTON-MACLELLAN.

Verbande der Königlichen Oper in Anerkennung der dem Institut geleisteten treuen Dienste ein Allerhöchstes Geschenk in Form einer Brustnadel, bzw. einer Brosche zu verleihen. Indem ich Ihnen die Geschenke hiermit überreiche, nehme ich zugleich Gelegenheit,

Ihnen Beiden zu dieser Allerhöchsten Auszeichnung meine wärmsten Glückwünsche ergebenst auszusprechen.

Mit herzlichsten Grüßen an Sie und Ihre Gattin bin ich,

Ihr sehr ergebener,
G. V. HUELSEN.

(Translation.)

My DEAR MR. MACLENNAN: I am very glad to be able to communicate to you that His Majesty the Emperor and King has most graciously acted upon my most respectful proposition, that is, to bestow upon you and your wife, on the occasion of your departure from the Royal Opera, a supreme gift in the form of a scarfpin and a brooch in recognition of faithful service to that institution. While sending you the gift, I am at the same time taking opportunity to express to you both with this supreme distinction my sincerest good wishes.

With sincerest greetings to you and your wife, I am,
Very sincerely yours,
G. V. HUELSEN.

This is a rare distinction and bespeaks the warm sympathy that the Emperor feels for the two distinguished American singers who were members of his operatic personnel for the past five years.

The Macleennans have met with pronounced success in Hamburg, where up to September 15 they had sung in "Aida," "Butterfly," "Pagliacci" and "Tannhäuser."

Mrs. Preyer to Teach in New York.

Carroll Badham Preyer, formerly of Dresden and Paris, is to teach in New York this season. Her studios are located at 27 West Sixty-seventh street, where a number of artistic studio musicales will be given.

When still very young, Mrs. Preyer left America for Dresden, where she studied for many years with the younger Lamperti, famous as the only teacher of Marcella Sembrich. From him Mrs. Preyer received a diploma, a rare honor, which gives the recipient the right to bestow it upon others when justly deserved.

From Dresden Mrs. Preyer went to Paris, where she studied with Madame de la Grange, and afterward with Madame Marchesi, with whom she was closely associated. Gradually her art of teaching, not only singing, but also French diction, was recognized by such artists as Coquelin, the actor, and Jules Massenet, the composer.

Among Mrs. Preyer's pupils have been such well known artists as Mlle. Toronto, formerly of the Metropolitan Opera Company; Gertrude Auld, coloratura soprano, whose operatic success in Rome is well known, and Inez Barbour, the soprano, whose operatic work in Berlin and Vienna won warm approval. Nelly Learned, the New York contralto, likewise received her training from Mrs. Preyer.

Bauer-Thibaud Joint Concerts.

Harold Bauer, the distinguished pianist, and Jacques Thibaud, the famous French violinist, will make a series



HAROLD BAUER AND JACQUES THIBAUD.

of joint appearances in the course of their forthcoming American tour under the management of Loudon Charlton.

Georg Schuevoigt's symphony concerts in Helsingfors, Finland, will be fourteen in number this season. They began September 22. Among the less familiar works to be heard are Pfitzner's "Christelfein" overture, Brahm's "Carneval" overture, Berwald's symphony, Palmgren's prelude to his opera "Nimmisuntarit," Boeche's "Kirke," Hanssenger's "Wieland," Elgar's "Falstaff," Alfvén's E major symphony and symphonic poem "Drapa," Melartin's "Uralte Märchen," "Kalinnikow's G minor symphony, Berg's "Traumgestalten."

WASHINGTON SYMPHONY RUMORS.

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Washington, D. C., October 10, 1913.

It begins to look as though there might be, within the near future, something interesting to tell relative to the season's work of the Washington Symphony Orchestra, as a faint rumor has but just reached this office to the effect that a party deeply interested in the continuation of the symphony concerts is about to announce a guarantee for at least three concerts. While this is a step in the right direction, it is far from the establishment of a permanent orchestra, a permanent orchestra meaning something more than the hiring of the local theater musicians for a few hurriedly rehearsed programs. But we should be thankful for small favors, and in securing these three concerts we are assured of keeping our hold on that admirable musician, Heinrich Hammer.

A half-hour talk today with Otto Torney Simon, teacher of voice and director of the Motet Choral Society of Washington, recalled forcibly to mind that beautiful little song, "A Perfect Day," by Carrie Jacobs-Bond. Otto Torney Simon is more than the musician, he is a poet with all a poet's imagination. In his handling of his chorus, the Motet, Mr. Simon has developed some unique ideas along the line of elimination, and appeal to the spirit or true artistic feeling of an audience. A very comprehensive pamphlet on the purpose and handling of this chorus has been printed and should be read with appreciation by those musicians who expect and feel that more should be gotten from a trained chorus than breadth and sonority of tone, though, of course, these things in themselves are basic. The writer hopes later to publish in full the result of Mr. Simon's long study on this subject.

Another delightful time was spent this week in the studio of Mrs. A. L. Goodhue, so long associated with that splendid teacher, Dr. E. S. Kimball, who has but recently moved to New York. And by the way, this department was in error last week in not having given full credit to Mrs. Goodhue for the training and placing before the public of Mary Sherier, soprano soloist now with the United States Marine Band. Miss Sherier was heard this week at the Hippodrome in New York and was warmly received by the large audience there last Sunday night. This is the second year that Miss Sherier has been retained by the Marine Band as soloist.

Madame Oldberg reports a "find" in the voice of a young girl from Virginia who applied at her studio this week for instruction. This makes at least three voices of great promise which have joined Madame Oldberg's classes for the winter.

W. L. Tomlins has been engaged for the coming year as instructor of music in the public schools and to start, what Superintendent Davidson refers to, as an "era of inspiration."

There are a number of newcomers to Washington, adding greatly to the strength of the musical life here, among them being Mary Alice Bevis, who has been engaged for the year at the Bristol School for Girls; Grace Burnap, contralto, recently from Boston, where she graduated from the New England Conservatory of Music and the Whitney School. Miss Burnap has been engaged as contralto soloist at the Gunton Temple Memorial Church.

It is pleasant to note the advancement of Mabel Roberts, soprano, who has been engaged as soloist at Calvary Baptist Church in place of Mrs. Holtzclaw-Gawler, resigned. Miss Roberts is a pupil of Paul Bleyden and has been heard successfully in concerts in Washington and elsewhere.

Elizabeth Smith-Maxwell, soprano, assisted the Confederate Choir in an entertainment given at Kensington, Maryland, on October 24.

Richard Loreleberg, cellist, and member of the Heinrich Hammer string quartet, has returned to Washington after a delightful vacation. In fact all of musical Washington is now assembled for the winter's work and enjoyment.

DICK ROOT.

Mildred Potter to Sing in Whitman.

Mildred Potter, contralto, is to appear in recital with the Whitman (Maas.) Woman's Club, January 28, 1914. Miss Potter is under the direction of Walter Anderson, of New York.

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TRÉVILLE

Coloratura Soprano

GRAND OPERA PRIMA-DONNA

SEASON 1913-14

in America from October to March.
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PITTSBURGH IS PREPARING.

Male Chorus Resumes Rehearsals—East Liberty Exposition Music—Apollo Club Plans.

Pittsburgh, Pa., October 10, 1913.

The Pittsburgh Male Chorus has resumed rehearsals, and with a membership of 100, great things are expected this season. Mr. Martin has some splendid novelties for the first concert, at which time the Tuesday Musical Choral will assist. This organization includes seventy ladies and is considered one of the very best ladies' choruses. This should indeed make an interesting program, particularly so to those who remember the concert given two years ago, at which time the same chorus assisted.

Great interest has been shown in the recital to be given by Katherine McGonnell, violinist, and Rebecca Davidson, pianist. Both young artists have a large following and Mrs. Thomson, who is presenting the recital, announces a splendid advance sale. Adele Renhard will accompany Miss McGonnell. The program is as follows:

Sonata, F sharp minor, op. 11.....Schumann
Miss Davidson.
Symphony Espagnol.....Lalo
Miss McGonnell.
Violin soli.....(arranged by Kreisler) Bach
Sicilienne and Rigaudon.....Francour
Variations on theme by Corelli.....Tartini
Miss McGonnell.
Rhapsody, G minor.....Brahms
Impromptu, F sharp minor.....Chopin
Jeux d'Eau (Frolic of the Water).....Ravel
Polonaise.....Liszt
Miss Davidson.
Suite, op. 11.....Goldmark
Miss Davidson and Miss McGonnell.

Pittsburgh will have the pleasure of hearing Madame Melba and Jan Kubelik in joint recital at Memorial Hall Thursday evening, November 6.

The Wilkesburg Choral Society, under the direction of Charles N. Boyd, is preparing a program of operatic choruses to be given at the first concert this season. The chorus now numbers seventy voices, with every indication of it being increased to 100.

The musical program at the East Liberty Exposition, which opens at Motor Square Garden, October 22, continuing for ten days, will be given by the Festival Orchestra, Carl Bernthaler, conductor. The orchestra appeared at Oakmont in the first of a series of three concerts to be given there this winter, and also will appear October 21 at Johnstown, Pa.

The Saudek Ensemble, which will be remembered as having given a series of afternoon concerts last season, will give one evening concert in addition to three afternoon recitals this season. This unique organization met with splendid success last year, and Mr. Saudek is preparing some excellent programs for this year. The dates are November 4, December 2, and January 27, all Tuesday afternoons. Well known soloists will assist at all the concerts.

A fine program has been arranged for the benefit to be given in Carnegie Hall Thursday evening, October 23, by Arthur Middleton, baritone; Grace Hall Riheldaffer, soprano; Sol Marcossin, violinist, and Dorothy Frew Marcossin, pianist. The proceeds are to be devoted to the United Presbyterian Orphans' Home.

The Apollo Club has also resumed rehearsals, and some very interesting plans have been formulated for this season's work. In all probability only two concerts will be given this season instead of three as heretofore.

Rose Leader, the well known Pittsburgh contralto, announces several splendid engagements for the near future, on which occasions she will be assisted by a pianist. It is interesting to note that Miss Leader is another of our singers who manages herself with splendid results.

HOLLIS EDISON DAVENNY.

Maud Powell in New Concerto.

S. Coleridge-Taylor's violin concerto in G minor will be heard in New York for the first time at Maud Powell's recital in Aeolian Hall, on Tuesday evening, October 21. The work was written for and dedicated to Madame

Powell, who produced it at the Norfolk, Conn., Festival in 1912. Other novelties will be a group of pieces by American composers. This will be Madame Powell's first recital here for two years, though she was heard last season with the New York Philharmonic Society. The program follows:

Concerto, G minor.....Coleridge-Taylor
Sonata, E major (for violin and piano).....Bach
Slavic Dance, A major.....Dvorak-Barth
Minuet, G major.....Beethoven
Hungarian Dance, E minor.....Brahms-Joachim
Minute Waltz.....Chopin-Powell
Spanish dance, Zapateado.....Sarasate
Francis Moore, accompanist.

Portraits of the Patten Sisters.

Marjorie and Nathalie Patten were born nineteen years ago in Boston, but their earliest years were spent in travel, which extended from Europe to California and Arizona, so their development has been influenced by varied environment. Their uncommon musical gifts were evident from the first, for they could sing almost before they could speak, and their childish ability to chant duets of their own improvisation was a source of wonder, as well as amusement, in the family circle. At the age of six they showed unmistakable talent for composition as well as for singing.

No regular music teacher was available near their Arizona home, but the children were taught mandolin and guitar by an old Mexican musician, who had come from Spain with the original band of Spanish Students, and their mother was able to begin their piano instruction herself.

After her husband's death in Arizona, Mrs. Patten returned to Boston for a musical education and the children were made happy by the gift of a violin and cello. The "Heavenly Twins," as they were called, attracted unusual interest in the Boston musical world because of their piquant resemblance to each other and by reason of the charm of

their playing. Their occasional semi-public appearances were received with enthusiasm, but they were not susceptible to the flattery of superficial success (being very earnest young musicians with a determination to fit themselves for real artistic achievement), so at the age of sixteen they were taken to Germany for several years of serious study and development. In Berlin they profited by the best of instruction, first under Willy Hess and Anton Hekking and later with Michael and Josef Press.

Possessing much personal charm, these two sisters have been the recipients of many social attentions, but they are too much absorbed in their music to care for such distractions. Last summer as guests of Baroness Carita von Horst of Coburg they were invited to play before Duke Charles Edward of Saxe-Coburg-Gotha and his cousin, Beatrice, and Prince Alfonso of Bourbon-Orleans, and so well did they please their royal audience that they were invited to appear again during the visit of another of the Duke's cousins, the Crown Princess of Roumania.

Their Berlin debut last year was made under the most modest and unassuming conditions, but it stands out as one of the emphatically successful events of the concert season, the critics being almost unanimous in praise. With "such a rare combination of gifts" (in the language of one critic) no one can doubt their predestination for the concert platform.

The sisters are coming to America in January for a four months' tour under the direction of Foster & David, the New York managers.

Sciapiro Engaged for Liederkrantz Concert.

Michel Sciapiro, the eminent violinist, recently played before the board of directors of the Liederkrantz Society, winning such instant success that he was at once engaged as soloist for the concert of October 25. It is safe to predict similar success before the large and musically well informed audiences which attend Liederkrantz concerts.



PATTEN SISTERS.

(1) A year and a half old; (2) three years old; (3) seven years old; (4) to-day.

First Appearance in America 1913-14

CORDELIA LEE

Famous
Violin
Virtuosa



Direction: ANTONIA SAWYER, New York

FIRST NEW YORK RECITAL, THURSDAY, OCTOBER 23rd, 3 P. M. AT AEOLIAN HALL

DE KOVEN SCORES ANOTHER SUCCESS.

"Her Little Highness" Is a Tuneful and Merry Musical Play—Makes a Hit at Liberty Theater—Composer Shows All His Old Time Inspiration and Skill.

Anna Victoria, Queen of Herzegovina.....Mizzi Hajos
Baron Cosaca, her Prime Minister.....Allan Pollock
General Myrza, Commanding the Army.....William Strunz
Herr Rumler, Lord Mayor of Mostar.....William J. McCarthy
The Lord Chamberlain.....Francis J. Tyler
A Captain of the Guard.....George Dunston
Princess Louise, First Lady in Waiting.....May Emory
Princess Marion, First Mistress of the Wardrobe.....May McCarthy
Princess Evelyn, First Lady of the Bedchamber.....Jane Elliott

BOSNIANS:

Stephen IV, King of Bosnia.....Wilmuth Merkyl
Prince Niklas.....Holton Herr
The Duke of Ravanica.....Francis Bolger

AMERICANS:

Adolph Lauman, of Lauman & Son.....Willard Louis
Elizabeth Lauman, his daughter.....Louise Kelley
Robert Traïnor, general manager for Lauman & Son,

Wallace McCutcheon

Nadeline Schuyler .. { Friends of Elizabeth } ..Ethel May Davis
Eleanor Winton .. { ..Mae Murray
Nathaniel Quigg .. { ..William J. McCarthy
Mary Ann .. { ..Anna Boyd

Under the Weber & Luescher management, "Her Little Highness," a musical play by Channing Pollock and Renold Wolf, with music by Reginald de Koven, now is running at the Liberty Theater, and shows the composer of "Robin Hood" to be as facile as of yore in his melodic output and as deft in his musicianship and sense of musical characterization. From first to last the score abounds in tuneful episodes which never clog, however, for the mastery of rhythm and harmony possessed by De Koven makes for constant variety and shift in color, atmosphere, and melodic contour. An instance of this is the opening chorus, which keeps up the musical interest for almost ten minutes, while other composers in deference to the incoming, seat banging, program rustling audience, usually make merely a "filler" of the introductory number.

"The Practical Patriots," a spirited and humorous quartet, scores a distinct hit and is decidedly à la Arthur Sullivan in its musical satire. "When You're Sweet Sixteen" has engaging lilt and harmonic charm. "A Self Made Man" is a robust song orchestrated with extreme originality. "My Fairy Prince," a selection sure to be announced by the music boy in the lobby as "One of the vocal gems of the opera"—and it is that—has all the appeal and seductiveness of the De Koven muse in its purely lyrical vein. The number is delightful and one gladly hears it recur several times during the performance.

In the second act "Mary Ann" is a rousing hit, with "C. O. D." to serve as contrast in the way of daintiness and grace. The "Landlord" ensemble is a thing of joy in its ebullient humor and quick rhythmic changes.

"Heimweh" and "Drink and Be Merry" are the last act excerpts which stand out prominently. The first named, a vocal romanza, drips with languorous Oriental color and haunting sequences that suggest "Heimweh" with irresistible eloquence. The drinking song is à capella and reveals part writing of extraordinary skill and effect. Altogether, De Koven shows in "Her Little Highness" that he is a pastmaster at the art of creating real operetta music and the ovation which the popular composer received from the crowded house on the opening night was richly deserved. He made a graceful speech of thanks.

The libretto of the piece is adapted from a play by Channing Pollock, which flourished in New York under the title of "Such a Little Queen" and made an artistic success because of its unconventional story and its romantic atmosphere. Nearly all the charm of the original plot is retained in the musical play and some added episodes serve to heighten rather than to diminish the interest in the story. The bits of sentiment are helped strikingly by the musical environment and accompaniment. Clever versification, amusing lines and funny situations supply the comedy of the evening.

Of the cast, Mizzi Hajos, as the Queen, outshines her companions. She is pretty, has a sweet but small voice, a real sense of comedy, and possesses temperament. The other women in the cast are negligible. Allan Pollock does an artistic study of an old courtier. Wilmuth Merkyl has a sympathetic, ringing tenor voice and acts with verve. Wallace McCutcheon has atrocious diction but atones for

it with some truly wonderful tango, trot, and waltz evolutions.

Taken as a whole no better American comic opera entertainment has come to town in a long while than De Koven's "Her Little Highness," another feather in his already well plumed cap.

Max Bendix, formerly a well known violin soloist and concertmaster, led the orchestra.

Clementine de Vere-Sapio Returns from Europe.

Among the latest arrivals from Europe is Clementine de Vere-Sapio, who spent the summer in Paris, London and Milan. During her visit to those European centers of musical activity the prima donna, it is reported, received several flattering offers of engagements in opera, which she had to decline owing to her previous arrangements to return to New York. She expresses satisfaction at the re-



CLEMENTINE DE VERE-SAPIO.

ception accorded her by numerous friends and admirers in the Old World, where her recent successes in opera have firmly established her reputation as an operatic singer of rare ability.

Madame De Vere-Sapio's plans for this season include a recital tour extending to Chicago. The offer of an operatic engagement is also in consideration. Madame De Vere-Sapio's first appearance will be in Carnegie Hall, New York, on the evening of October 19 with the Italian Orchestral Society's Verdi centenary celebration.

In Memoriam.

"In Memoriam—Robert Warner" has been issued by the Bush Temple Conservatory of Chicago, as follows:

IN MEMORIAM
ROBERT WARNER.

July 16, 1886—October 1, 1913.

Robert Warner died at his home in Bonner Springs, Kansas, October 1, after a lingering illness caused by a tumor on the brain.

For the past five years Mr. Warner has been associated with the Bush Temple Conservatory as a student and had recently been added to the faculty. He was also organist for the Englewood Christian Church.

Owing to his rare talent and unsurpassed application, Mr. Warner made for himself an enviable reputation among the younger musicians of Chicago as pianist, organist and composer.

He made his post-graduate degree (Master of Music) in the Bush Temple Conservatory in June, 1912. At the commencement exercises he played an original concerto accompanied by a full orchestra.

He has composed an oratorio, many songs and piano compositions. Among his compositions which have met with great popularity are: "Water Sprite," "To a Toy Soldier," "To a Dainty Dancer" and "To a Scissors Grinder."

Mr. Warner's death is a great loss, for he promised to be one of America's leading composers.

To his family we extend our deepest sympathy.

BUSH TEMPLE CONSERVATORY.

Is Musical Comedy Dying?

(From the London Musical Standard.)

It is stated that musical comedy is moribund and that it may revert to comic opera. Personally we hope so. Quite a number of people would rather have "Les Cloches de Corneville" than "Havana," and "The Pirates of Penzance" rather than "Peggy." But the chief difficulty with good comic opera is that it requires singing—and it is quite regrettable that although many musical comedy flapper goddesses are sweetly pretty and have irreproachable ankles, they really cannot sing. Opera—comic or otherwise—requires for success, a voice; musical comedy a few years ago required many yards of frilling and a pretty face, and now the fashion has much reduced the necessary supply of drapery, but the pretty face is still the chief factor. Musical comedy is deeply rooted, but some day perhaps its health may fail; but what in comic opera can replace the time worn patter of the low comedian, the high kicking of the dancers, the pretty ladies with the dresses from Lucile and the simple little tunes? Will patrons of it ever allow that fine singing and fine music are better?

Franz Egenieff Sings at Bucharest.

Franz Egenieff, the baritone, who was due to arrive in New York last evening, Tuesday, on the steamship Kaiser Wilhelm II, recently gave three recitals at Bucharest, the Roumanian capital, and in spite of the war troubles and the disturbed condition of affairs in the Balkans, drew large audiences. The program comprised works by Schumann, Schubert, Brahms and one group of Roumanian songs composed by Dr. Jenö Kerntler, the composer-pianist who comes to America with Mr. Egenieff as accompanist.

Dr. Kerntler has given up a promising medical career in favor of music.

Saint-Saëns Wrote Cadenza for De Treville.

When Yvonne de Treville appears as soloist with the St. Louis Symphony Orchestra on November 7 and 8, she will sing the Handel aria from "Allegro e il Pensieroso," with a new cadenza written for the prima donna by Camille Saint-Saëns, the French composer. In the second half of the program Miss de Treville will interpret the "Caro Nome" from "Rigoletto" in commemoration of the Verdi centenary.

Miss Bach's Second American Season.

Henriette Bach, the distinguished young violinist, will inaugurate her second American season by filling a number of concert engagements in the Southern States. She will play in Richmond, Washington, Norfolk, New Orleans and other places.

Miss Bach has been enlarging her already ample repertory during her summer holidays.

Singing.

Nor gold is mine, nor prospering state,
Nor the gay soul that laughs at fate;
Yet oft I deem it good to sing
Until my humble rafters ring;
And joy to feel each vigorous note
Leaping from my supple throat.
Many delightful airs I know,
Of major joy, of minor woe;
Many a glad or mournful phrase
Is woven through my checkered days;
Melodies creeping like faint scents
From ghosts of perished instruments;
Songs of whose tenderness and fire
The living soul can never tire.
But while great joy from these I gain,
The unpremeditated strain
Sometimes delighteth me the most—
Singing that almost is a boast,
Free and capricious as a bird's.
Unclogged by any useless words,
Arpeggio, run, cadenza, trill,
I sing till I have sung my fill.
And thus I'll troll forth many a note
Ere age hath seized my supple throat.

—London Academy.

St. Petersburg is to see the first performance of a new ballet by Roger Ducarse called "Orphée."



IN AMERICA
FOR THE SEAS-
SON 1913-14.

Management:

KATHLEEN PARLOW

THE
GREATEST
WOMAN
VIOLINIST

Loudon Charlton, Carnegie Hall, New York

NEW YORK BREVITIES.

Musicians' Club Dinner—Nellie Strong Stevenson's Lecture-Recitals—Four Nichols Give "Twenty Cent" Concert—Warford Now an Impresario—Anne Stevenson's Sunday Musicales—Roeder's Time Filling—Bianca Holley Sings for Musicians' Club—William P. Chase Sketch.

New York, October 14, 1913.

The "Welcome Home Dinner" of the Musicians Club of New York, at Hotel Navarre, October 7, found on hand many who are prominent in the musical life with friends and guests. Following the dinner Vice President John Lloyd Thomas delivered an address, telling of the resumption of the Sunday night club musicales, of a series of recitals which are planned, along with talks and lectures in the club rooms, and finally hinted at a house for the club, for the not distant future. Frederick Martin sang a French aria, with flexible voice, followed by Marguerite Volavy, the Bohemian pianist, whose playing had dignity and was given close attention. Walter Damrosch made a speech. Florence Anderson Otis sang "Una voce poco fa" with effect, and Dan Beddoe sang the fetching ballad, "Eleanore." Susan Boice, Mrs. David and Mr. Dressler played accompaniments. Fans and after dinner mints were passed by the hotel management, and Chief Clerk John Slater met and made many new friends. Among those present were Madame Dambmann, H. G. Friedman, Max Jacobs, Walter J. Bausman, Amy Ray, Albert R. Norton, Scott Brooke, Mr. Priaulx, Mrs. Boice, Dr. and Mrs. J. Christopher Marks, Frederick Gunther, Beatrice McCue, John Fulton, Annie Louise David, Thomas Thomas, Grace Hornby, Charles T. Ives, Charles Harding, John S. Van Cleve, Flora Harding, Walter Bogert, Florence F. Jenkins, Mr. and Mrs. F. W. Riesberg and others. It is announced that the dining room service at the club rooms has been resumed. Also that Tali Esen Morgan was a recent visitor there. This last sentence has a world of meaning behind it, marking his renewed interest in this club, which was surely the child of Mr. Morgan's brain, and no one else.

Nellie Strong Stevenson left a devoted class of piano pupils when she left St. Louis to come East. A woman with marked Western animation, superimposed on years of residence and culture in both the East and Europe, Mrs. Stevenson has of late specialized on lecture recitals. She gives "Modern Music in Many Lands" either as one lecture recital, or as a series of illustrated talks to classes, and "The Music of Our Country," for which there is special demand. She gave a very successful program with the latter at a D. A. R. Chapter Meeting, afterward receiving the following tribute:

MY DEAR MRS. STEVENSON: I cannot tell you how much I enjoyed your lecture-recital, "The Music of Our Own Country," before the Knickerbocker Chapter of the D. A. R. at the Waldorf-Astoria. You certainly are master of your subject, and the lecture was delivered in a most attractive manner. Most sincerely yours,
HENRIETTA C. TUTTILL.

Clubs or societies desiring something entertaining certainly find it in her "Famous Loves of Great Composers." Among testimonials received are those from Mrs. Simon Baruch, Mrs. Ethelbert Nevin, Mrs. Frederick Nathan, etc. She contributes well written articles, "Pen Sketches of Modern Operas," for a Chicago monthly, and is chairman of a committee named at the last meeting of the National Federation of Musical Clubs, for the purpose of assisting music students and young artists, advising them on many matters which come up in the musical life.

Not long ago a concert was given in Richfield Springs, N. Y., by Mr. and Mrs. Alvah Nichols, the New York baritone, and his wife, the contralto, and Mr. and Mrs. John W. Nichols, the New York tenor and his wife, the pianist.

Claude Warford, whose new studios are in the Metropolitan Opera House Building, and who is well known as a tenor and teacher in New York, is this season acting as impresario in addition to his teaching and concert work. The Morristown branch of the Warford School has booked Josef Hofmann, Ernestine Schumann-Heink, Kathleen Parlow and Alma Gluck for a series of recitals. Mr. Hofmann opens the course with a piano recital at the Morristown Lyceum on Friday evening, October 24.

Anne Stevenson, soprano, and teacher of the Belair method, says that in this method, at the outset, even before students are given any song work, they are impressed with a feeling of breadth and poise, and a sense of artistic balance, which gives them a sureness and repose, whereby each phrase is beautifully rounded. Songs from seventeenth century Italian to ultra-modern English are finished like an exquisitely painted picture. Beginning November 2, on the first Sunday evening of each month, a series of

pupils' professional recitals will be given. These recitals are for the purpose of having each pupil appear as a professional singer would in a large drawing room, as of course a studio does not afford the sense of space that a large hall does; the dignified atmosphere that prevails will be the same. Each pupil will be "keyed up to concert pitch" and will be as serious in effort as on the concert platform. This will give poise and abandon both in singing and in stage presence. A limited number of invitation cards will be issued to those who are interested in serious, artistic work, and these cards may be had by application in writing to Miss Stevenson.

Carl M. Roeder's summer was spent in North Conway, N. H. (White Mountains), where he had a summer class in artistic piano playing, with recitals in the hotel, etc. His season starts off well, with every promise of all his time being filled, as usual. Wednesdays he spends at Roseville, Newark, where he may be found at 136 Roseville avenue.

Bianca Holley sang for the Musicians' Club, on Sunday evening, several of Hans Kronold's songs, "Rosen und Cypressen," and three by Adele Lewing, "Springtime," "Proposal" and "Lovesong," accompanied by the com-

REINALD WERRENATH

Scores unqualified success at the Worcester Festival October 2, 1913



Boston Globe:—
The feature of the evening was the artistic success of Mr. Werrenath.

Worcester Telegram:—
The artistic achievements of the night go principally to Mr. Werrenath as Friar Leon.

Fifth Annual New York Recital, Aeolian Hall, THURSDAY EVENING, OCTOBER 23rd, 1913.

posers. They were received with appreciation, the temperamental singing of this soprano achieving a distinct success.

William P. Chase's comic opera, "Innocent Sinner," is now in rehearsal by the Whitney Opera Company, to be produced at the Nixon Theater, November 3, and on Broadway the end of the month. The author-composer supplies a sketch of himself of altogether unusual literary value, full of his own genial personality. Reading it, one finds he is thirty-seven years old, coming here from San Francisco three years ago. At twenty-odd years he made a fortune in business, buying cheap and selling dear. Then he lost it, made more, and lost that. Then he wrote a song which had an international sale, spent the first thousand dollars, and set to work turning out more music, finally reaching a climax with "Innocent Sinner." An audience with Mr. Whitney, in which he played the opening chorus and four "rag-time hymns," resulted in obtaining that experienced manager's interest, with the outcome of a promised production. Mattie Sheridan and the Hungry Club heard the composer play and sing some of the music at one of its Saturday night dinners last spring.

Madame Bell-Ranske and the members of the New Assembly issued invitations for a "housewarming" at their musical at home, in the new quarters, 66 East Fifty-eighth street, October 12. A large company of musical people attended. Madame Bell-Ranske visited Philadelphia last week, the outcome of her visit to be announced in due time.

Florence Austin with Montreal Symphony.

Florence Austin, the well known violinist, will be the soloist at the opening concert of the season of the Montreal Symphony Orchestra, October 19. On October 24 she is to appear in recital at the Columbia Institute of Arts and Sciences. Her Aeolian Hall recital is scheduled to take place on Tuesday afternoon, October 28.

Success of Soder-Hueck Pupil.

Walter Heckman, tenor and artist pupil of Madame Soder-Hueck, scored an immediate success with a group of songs at a private banquet, given by the president of the Rogers, Peet Company, last Saturday, October 11, at the Aldine Club, New York. The selection "Le Donna Mobile" was particularly well received.

Sherman, Tex., Recitals.

The following programs composed of works by standard composers, show the character of work carried on in the North Texas Female College and Kidd-Key Conservatory of Music and Art of Sherman, Tex., Mrs. L. A. Kidd-Key, president:

This piano recital was given by Ira Mae Allen, Kidd-Key Conservatory, Thursday evening, April 24, 1913: Sonata for two pianos, D major, Mozart; andante in F major, "Rondo Capriccioso," op. 129, Beethoven; nocturne in E minor, ballad in F major, valse in A flat major, Chopin; "Deux Arabesques," Debussy; "Le rouet d'Omphale" (poeme symphonique, for two pianos), Saint-Saëns; "Deux Valses Romantiques" (for two pianos), Chabrier.

The organ and voice pupils of Louis Versel gave the following program in the Kidd-Key auditorium, Monday evening, April 28, 1913: Lullaby from "Jocelyn" (B. Godard), "Such is Love" (Robert Coverly), Bess Leverette; "Roses" (Adams), "Mary Mine" (Lohr), Weida Morris; "Yesterday" (Strelezki), "A Memory" (Edna Park), Bess Torrains; "My Garden in June" (Livingston), "Reveries" (Shelley), Mabel Morris; "You, Dear, and I" (Robert Clark), "Her Rose" (Whitney Coombs), Mary Murphy Nance; organ solo (offertory) (Lemaigre), "In the Morning" from "Peer Gynt" (Grieg), Johnnie Hereford; "My Heart is Weary" (from opera "Nadeschda") (Goring Thomas), Margaret Paddelford; "My Lovely Rose," "At Dawning," "Indian Summer," "Memories" (Charles Wakefield Cadman), Charline Lofin; "One Fine Day" (from "Madama Butterfly") (Puccini), "Farewell to Summer" (Johnson), Miriam Partlow; valse in A flat (Chopin), Ira Mae Allen; duet (from "Madama Butterfly") (Puccini), Ruby Lee Huston and Emma Harris; the Blind Girl's Song (from "La Gioconda") (Ponchielli), elegie ("O doux printemps d'aut re fois") (Massenet), Eurilla Freeman; "Hark! Hark! the Lark!" (Schubert), "Chanson provençale" (Dell' Acqua), Emma Harris; "Something" (from "Firefly"), "Sympathy" (from "Firefly"), Friml.

Mildred Holoway, a pupil of the Kidd-Key Conservatory, gave this program at her piano recital; Wednesday evening, April 30, 1913: Andante and variations, for two pianos, Schumann; polonaise fantasia, op. 61, Chopin; "Carnival Mignon," Schuett; "Canzonetta Toscana," Leschetizky; "Reflections on the Water," Debussy; "Hark! Hark! the Lark!" Schubert; Hungarian Rhapsody, No. 11, Liszt.

The following program was furnished by voice pupils of Mrs. Louis Versel, assisted by pupils of Mr. Tronitz and Mr. Versel, in the Kidd-Key auditorium, Thursday evening, May 9, 1913: "See'st Thou the Pale Moon" (Campana), Mary Honaker and Jennie Barry; "The Nightingale Song" (Bunning), Delia Hallum; "It Was a Dream" (Cowan), Effie Shaw; "I Would Linger" (from "Romeo and Juliet") (Gounod), Alma Wilson; organ solo: Processional (Rogers), Offertory (Nina Kohler), Johnnie Hereford; "Love Has Wings" (Rogers), "Land of the Sky-Blue Water" (Cadman), Susie Dickson; "Love's Sorrow" (Shelley), concert aria (from "Firefly"), Friml, Irma Locke; "Cradle Song" (Mrs. Beach), "Flower Song" (from "Faust") (Gounod), Nina Kohler; "Daybreak" (MacFadyen), "At Dawning" (Cadman), Christine Blewster; Finnish folksong with variations (Merikanto), Nora Roddy; "L'Incontro" (Arditi), Ivor Wilbarger; lullaby (from "Jocelyn") (Godard), Jennie Barry; canzonetta (Meyer Helmund), Lee Wilbarger; "Ernani" ("Fly With Me" (Verdi), Lottie Cheever; "Memories" (Cadman), "Down in the Forest" (Ronald), Virgie Patterson; Musetta's song (from "La Boheme") (Puccini), "Love is the Wind" (MacFadyen), Adelaide Wandeloher; "Sapphic Ode" (Brahms), "The Rosary" (Nevin), Ruth Anthony.

The following program was presented by Selma Couch, soprano, in her graduating recital, assisted by Phillip Tronitz, pianist; Maggie W. Barry, reader, and Berenice Carlton, violinist, on Saturday evening, May 10, 1913, in the Kidd-Key auditorium: Vocal solo, "My Heart at Thy Sweet Voice" ("Samson and Delilah") (Saint-Saëns), Selma Couch; piano solo, "Two Studies" (Chopin), "On Wings of Song" (Liszt), Concert Study in G flat (Moszkowski), Mr. Tronitz; vocal solo, "Whither?" (Lassen), "A Dream" (Rubinstein), Selma Couch; vocal solo, "Thy Beaming Eyes" (MacDowell), "From the Land of the Sky-Blue Water" (Cadman), Selma Couch; reading, "Happy Returns" (Campbell), Maggie W. Barry; vocal solo, "Were I a Gardener" (Chaminade), "Sevilina" (Bizet), Selma Couch; vocal solo, "Message of Love" (Gounod), Selma Couch; violin solo, "Cavalleria Rusticana" (Mascagni), Berenice Carlton; vocal solo, "Good-Bye" (Tosti), Selma Couch; vocal solo, "Sunlight" (Ware), Selma Couch; violin solo, "Humoresque" (Dvorák), Berenice Carlton; vocal solo, Elizabeth's Prayer ("Tannhäuser") (Wagner), Selma Couch.

"I hope you don't object to my children practicing their music lessons," said the fourth-floor tenant to his neighbor below stairs. "On the contrary," said the neighbor, "it has given me a first class reason for demanding a reduction in my rent."—Harper's.

BUFFALO ANTICIPATES AN UNUSUALLY ACTIVE SEASON.

Eminent Artists Scheduled to Appear—The Clef Club Will Give "Elijah"—Sousa and His Band Heard.

Bell 'Phone, North 1445 J.
819 Richmond Avenue,
Buffalo, N. Y., October 17, 1913.

Judging from the forecast, this promises to be one of the most brilliant seasons in the musical history of Buffalo. On Tuesday evening the first of the concerts, under the direction of Mai Davis Smith, will take place at Elmwood Music Hall, with Madame Melba and Kubelik in joint recital. Other concerts under Mrs. Smith's direction will take place as follows: Tuesday evening, October 28, Paderevski; Thursday evening, November 27, Maggie Teyte and Edmond Clement; Tuesday evening, January 6, Julia Culp and Fritz Kreisler; Tuesday evening, January 27, Boston Symphony Orchestra, with Ruth Ashley Lewis, soloist; Tuesday evening, February 24, Minneapolis Symphony Orchestra, with Teresa Carreño soloist; Wednesday evening, March 18, Cincinnati Orchestra.

In addition to these concerts of Mrs. Smith's, many more eminent artists will appear under other management. The singing organization also have announced at least two concerts each. The Clef Club, under the direction of Alfred Jury, will give Mendelssohn's "Elijah" on January 8, for which the club is now preparing. The names of the soloists engaged will be announced later. The Guido Chorus has issued subscription blanks for a series of three concerts, the soloists being Maude Klotz, soprano; Rose Bryant, contralto, and Evan Williams, tenor. The Philharmonic Chorus has not yet made public its plans for the season.

Flora Hine-Locke has opened her studio with a very prosperous season in prospect. Mrs. Locke is the inventor of a kindergarten system of the fundamentals in piano playing, which has been so successful that a number of teachers have joined her normal class to learn the method.

Emil R. Keuchen, teacher of piano and pipe organ, opened his studio on September 8 with a large class. Organ lessons are given on the three manual organ which has been installed in a separate studio that pupils may have the opportunity of practising upon it when it is not otherwise in use.

Ella B. Snyder, solo soprano of the First Congregational Church, spent six weeks of the summer at Ithaca, N. Y., studying with J. Jerome Hayes, of New York. Miss Snyder has entered the field of vocal teaching, for which she is well fitted.

Sousa and His Band gave three concerts here this week, each time attracting a large audience. The Sousa organization is ably assisted by Virginian Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist. Owing to illness Miss Root was unable to appear in Buffalo.

Frances Helen Humphrey, the well known vocal teacher, has returned from a summer abroad, most of which was spent in Paris, observing the methods of eminent vocal teachers there. She looks forward with enthusiasm to a busy season.

CORA J. TAYLOR.

The Gemünder Art Catalogue.

That old and reliable firm of violin makers, August Gemünder & Sons, which has been making violins since 1750, has issued a handsome art catalogue, a booklet of thirty-four pages, containing valuable information for violinists and lovers of that instrument. A picture of the elder Gemünder, the founder of the New York house in 1846, begins the work, and there follows "General Informations" as to purchasing, exchange, time payments; an article on the Gemünder Art Violins, New vs. Old Violins, material used, "Vibrant Varnish," a highly literary essay on "Tone," with unsolicited testimonials from Sarasate, Brodsky, Joachim, Marteau, Thibaud, Witke, Halir, Petschnikoff, Huberman, Von Kunits, Carl Busch, Maud: Powell, Edward Grasse, and others, many being resident in America.

A chapter is devoted to "The Gemünder Model," a page to "Round the World With Sousa's Band," referring to Miss Zedeler's satisfactory experience with a Gemünder violin on that great tour; and perhaps most remarkable of all, six pages of letters from purchasers of Gemünder violins (the letters themselves of recent date), referring to the satisfactory instruments bought by the writers back as far as 1879.

The Gemünder make of Maggini, Amati, Stradivarius and Guarnerius models are all exemplified by beautiful engravings, showing both the back and front; and the following is printed relative to "The Gemünder House," pictured herewith, built at Ingelfingen, Wurtemberg, Germany, in 1750, and still standing:

The "Gemünder House," erected at Ingelfingen, in Wurtemberg, in 1750, in many respects resembles "Strad's House," at Cremona,

so far as tradition goes. And in respect to its being the original home of a celebrated family of luthiers, the similarity is even greater.

Of the first generation, it needs only to be said that through example and precept they made possible the success of the original Gemünder, born there in 1788. He was a contemporary of the Bergonzi, the Gaglianos, Lupot, Vuillaume and other famous old masters, and his instruments are held at as high prices as are those of his illustrious contemporaries. At his death, in 1836, his son, August, took up the work with even greater success, eventually establishing the present house in New York City, and later his own three sons stepped in, they taking up the family art.

Alexander Sébald in Chicago.

Alexander Sébald has returned to Chicago from a tour of France, Switzerland, Germany and England, where he has appeared in over one hundred concerts, featuring the Beethoven concerto. When in London he played the fourteenth performance of the Paganini Caprices, which have been given in Berlin, Paris, New York, Chicago and other musical centers.

Sébald was the protegee of Franz Liszt, who when the violinist was a boy, is said to have remarked prophetically: "Watch that youngster. He will be a great violinist."

Sébald was the concertmaster of the Royal Orchestra in Budapest, and has played under Mahler, Nikisch, Richter, Mottl, Richard Strauss, Dr. Muck, Franz Steinbach and Felix Weingartner. He made tours of Europe with the Gewandhaus Quartet, of Leipzig. In Berlin and Leipzig he played during three evenings within fourteen days all of the sonatas of J. S. Bach, for the violin alone. He played from memory the Caprices of Paganini, forty-two different movements. He was concertmaster of the Royal Orchestra of Berlin and was chosen judge in the Berlin Musical Exposition.

Alexander Sébald has signed a two years' contract with Ernest L. Briggs, who managed his Chicago appearance about a year and one-half ago, when he presented for the first time in Chicago twenty-four Paganini Caprices during one evening. He will fill a number of important engagements arranged for the present season and will make a coast to coast tour in 1914-15, appearing in all of the larger cities.

Cordelia Lee's Program for October 23.

Following is the program to be presented at Aeolian Hall, New York, on Thursday afternoon, October 23, by Cordelia Lee, the American violinist:

Sonata, D major	Handel
Concerto, G minor	Bruch
Havannaise	Saint-Saëns
Der Zephyr	J. Hubay
Ciaccona	Bach
Ave Marie	Schubert-Wilhelmj
Souvenir de Moscow	Wieniawski

Wilhelm Spohr at the piano.

Miss Hoegsbro Plays in Hackensack.

Inga Hoegsbro, the Scandinavian pianist, was the soloist at the Hackensack (N. J.) Chaminade Club at its first meeting of the season, held at the home of Mrs. Victor Armstrong, Monday afternoon, October 13.

This was a return engagement for Miss Hoegsbro. She played works by Danish composers, which were much appreciated for their artistic rendering.

Johannes Herskind, a Danish singer, assisted.

Oberlin Conservatory News.

Oberlin, Ohio, October 11, 1913.

The Oberlin Conservatory of Music has opened the year with an increase in attendance and prospects for the best year in its history. The first recitals of the year have been given chiefly by the faculty.

On October 1, the program consisted of the following: Pastorale and Finale from First Sonata, for the organ, Guilmant—Professor F. B. Stiven; Brahms' Trio in A minor, for violin, cello, and piano, Miss Paul, Mr. Bemis, Professor Goerner; "Poppies" by Harty, and "I Remember" by Leach, Miss Burt; Chevallard Sonata, for cello and piano, Professors Goerner and Breckenridge.

Last Wednesday evening the faculty gave a concert in honor of the Ohio Library Association, which was holding its annual convention in Oberlin. Warner Concert Hall was filled with a large and enthusiastic audience, and the faculty gave a splendid concert. Following is the program:

Trio in C minor, op. 27, for piano, violin and cello (first movement)	Schütt
Bruce Davis, Charlotte Ruegger and Friedrich Goerner.	
Ah, Love but a Day	Mrs. H. H. A. Beach
Aria from the opera, Le Chemineau	Leroux
Herbert Harroun.	
Intermezzo	Lefebvre
Oriente	Cui
Harlequin	Popper
Solo for cello, Friedrich Goerner.	
Fantasia and fugue on B-A-C-H, for organ	Liszt
Dr. Geo. W. Andrews.	
Pastorale	Biret
Homecoming	Bartholomy
Notch	Brahms
Margaret J. Adams.	
Sonata, La Follia, for violin	Corelli-Thompson
Entrata-ciaccona, con variazioni, epilogo.	
Charlotte Ruegger.	

Devotion of Wagner's Wife.

[From the Metropolitan Magazine.]

For thirty years Cosima Wagner has devoted her life to the memory of her husband in upholding the festival performances of his music dramas at Bayreuth. After this season "Parsifal," their sole exclusive glory, will be wrested from the theater of Wagner's own planning and become the property of all the world. As yet only one institution, the Prinz Regenten Theater at Munich, has agreed not to take advantage of the expiring copyright in 1913 and present the work.

Richard Wagner, man and composer, has had written of him much that might have been suppressed to advantage. But this tremendous epilogue of a woman's love and its achievement has remained unchronicled, and for these reasons: For thirty years Madame Wagner has toiled self-effacingly, firmly refusing any personal information for written mention; in not a single one of the festival programs which she has brought to a successful close has her name appeared as its director; for thirty years she has not knowingly allowed her photograph to be made—its sale in Germany is legally forbidden; the official history of Bayreuth contains not one allusion to her. With every energy concentrated on heightening the halo about her husband's memory, she has been content to rest without in shadow. History contains no more beautiful instance of supreme wifely love.

Harold Henry's Recital.

Harold Henry, the pianist, will appear in Aeolian Hall Tuesday afternoon, December 16.



THE GEMÜNDER HOUSE, INGELFINGEN, WURTEMBERG, GERMANY.
Erected 1750.

CINCINNATI HEARS TWO FAMED ARTISTS.

Melba and Kubelik Begin Their Tour—Conservatory of Music and College of Music Events—Oscar Strauss' "Das Thal der Liebe" Has Local Premiere.

Cincinnati, Ohio, October 11, 1913.

Melba and Kubelik began their tour at Music Hall on Thursday night, and to judge by the enthusiastic reception accorded these two artists, their tournee will be a huge success. Both the gallery and balcony were sold out and most of the boxes taken several days before the recital, and when Melba heard that all the moderate priced seats were gone, she ordered seats placed on the stage. The joint appearance of the famous violinist and the great coloratura soprano made a combination well worth hearing, and proved a fitting opening for the local music season, which promises to be a notable one. Madame Melba sang the "Mad Scene" from "Lucia" as her opening number, and though it has become the hackneyed "show piece" of every soprano, it takes a Melba to restore its pristine splendor and show what a lovely bit of pure melody this aria really is when rightly sung. Her rendition of this justly celebrated number was brilliancy itself, absolutely faultless in intonation and technic. The "Addio" aria from "La Boheme" and "Depuis-le Jour" from Charpentier's "Louise," although offering less opportunity for vocal display, were given with the same artistry and fine understanding, and were enthusiastically received. Kubelik evidently has seemingly reached the pinnacle of technical perfection. His playing of the Saint-Saëns Concerto in B minor was magnificent. His clear, beautiful tone and a touch of the Slav temperament were shown in the "Danse Espagnol" by Sarasate, which was wonderfully done; "Evening Song," Schumann, and the "Carneval Russe," by Wieniawski, concluded Kubelik's share of the program. An instantaneous success was made by Edmund Burke, a Canadian baritone who has both voice and temperament. His aria "Benvenuto Cellini" brought him quick recognition, which became a little furore when he sang Moussorgsky's "Mephistophele" song. The concert was brought to a close with Melba and Kubelik in the Bach-Gounod "Ave Maria." Both artists responded generously to encores, Madame Melba singing "John Anderson, My Jo," and Landon Ronald's "Down in the Forest." Kubelik played Rubinstein's "Since First I Meet Thee" in response to the popular demand.

The unprecedented success of the new venture of the Century Opera Company, of New York, in presenting opera in English, with a competent all around company, at popular prices, must prove a fresh impetus to the American student who aspires to an operatic career. The general excellency of the performances, the large audiences notwithstanding the lack of the usual stellar inducement, and the cordial reception which the new plan has called forth, augurs a splendid future and marks a gigantic advance step in America's general musical culture. This new avenue affords an easy approach by which the American singer of merit may hope to realize his aspirations, without the absolute necessity of foreign experience, as heretofore. Interest and appreciation have been steadily on the increase since the opening of the season a fortnight ago—what was an experiment, is an assured success—and the optimistic are now looking forward to a similar movement in the art centers throughout this great land. Never before in the history of the Cincinnati Conservatory of Music has there been such an array of vocal talent. The classes of John A. Hoffmann, Dr. Fery Lulek, Frances Moses and Harold Becket Biggs far exceed their usual schedule limits, and all of these teachers comment enthusiastically upon the high order of ability and intelligence shown by the individual pupil. With the concert, operatic and oratorio stage presenting year by year greater opportunities for the display of vocal talent, and with the increased demand for native talent as shown by the remarks above concerning the success of the Century Opera Company of New York, it is not at all surprising that the call on the services of the vocal artists are without precedent.

While those who are acquainted with the fine musicianship of Albino Gorno, head of the piano department and operatic director of the College of Music, realize the knowledge of this artist, it is not generally known that the extent of his talent and accomplishments are becoming constantly more widely known. In token of the esteem in which he is held by other musical authorities, he is in receipt of several requests for his arrangements of classic works for performance elsewhere. Among the requests is one from Frank van der Stucken, former director of the Cincinnati Symphony Orchestra and the May Musical Festivals, who has decided to remain in Europe. Recalling a brilliant performance of the Bach concerto in C major for three pianos at one of the symphony concerts,

Mr. van der Stucken requests Signor Gorno's edition which was used at the time, for another performance of the same work at a Bach Festival he is to conduct in Europe next May. The presiding artists in the local performance were Signor Gorno's brother Romeo, George Krüger and Dr. Nicholas Elsenheimer. In his arrangement, Signor Gorno practically rewrote the entire work, filling in the solo parts so as to make each of the three pianos equal in importance.

John A. Hoffmann will, early in November, give his first recital of the season. His program will as usual present not only a fair proportion of the classics, but also several novelties which have not been heard in this portion of the country before. Mr. Hoffmann recognizes the fact that it is not enough for us to hear only the accepted works of the masters, we also crave a taste of the new and untried. Works of great merit are gathering dust on the store shelves because of an old idea that only age gives merit. So always on Mr. Hoffmann's programs are found new compositions, their performance not only bringing credit to the singer, but also to the composer who needs this sort of recognition and encouragement.

Hugo Sederberg has returned to his Conservatory classes after a delightful vacation spent in Canada and upper Michigan. His work as a teacher in the Normal department has always been most successful, and the large class that awaited his return attests to his popularity.

Chalmers Clifton, after a summer spent in Newport, R. I., has returned to Europe. Word has come from him in Berlin, where he is staying for a few weeks on his way to St. Petersburg. In the latter place he contemplates devoting several months to a study of the younger Russian composers. Later he will return to Paris by way of Munich, stopping there for a month or two taking in the operas and orchestral concerts. In Paris he will resume his studies with Vincent d'Indy. Mr. Clifton is attaining prominence as a composer. His compositions performed here last season by the Conservatory Orchestra are recollected with pleasure by all who heard them.

The College of Music intends to begin its series of concerts by the College Chorus and Orchestra a little earlier this year than previously, an announcement that will unquestionably please many music lovers who expectantly await these affairs each year. Another gratifying announcement is the fact that both the chorus and orchestra have been considerably strengthened by the addition of a number of excellent voices in the chorus, while the orchestra has some splendid new material. In keeping with its policy the College of Music will only permit the study of works of serious character, and some very beautiful numbers will grace the first program. The chorus, under the direction of Louis Victor Saar, is studying Berlioz's "Veni Creator" and Mozart's "Hymn to the Sun," while the orchestra, under the direction of Johannes Miersch is busily rehearsing a movement from the sixth Beethoven symphony, Bizet's "Suite L'Arlesienne," and Mendelssohn's overture "Midsummer Night's Dream." The soloists for the first concert have not as yet been decided upon, although the solo numbers with orchestral accompaniment will, as usual, be performed under the direction of Albino Gorno.

Last Wednesday evening the College of Music String Quartet held its first rehearsal for the first concert to be given at the Odeon, November 18. The personnel of the quartet will include Johannes Miersch, first violin; Adolph Borjes, second violin; Walter Werner, viola, and Ignatz Argiewicz, cello. Miss Westfield will be the pianist at the first concert, when the Schumann quartet for piano and strings will be given.

The impression made by Grace G. Gardner, the recently engaged voice teacher at the College of Music, has proven a most flattering one not only to the artist herself, but also to the institution that engaged her, after carefully observing her many qualifications. Although she has only been in Cincinnati since school opened, September 3, Miss Gardner already has a large class of students, and has expressed much satisfaction over the material under her tutelage. A woman of superior intellect and musicianship, Miss Gardner is expected to become a popular figure in musical Cincinnati as her work here becomes better known. During residence in New York, she was for several years president of the Daughters of Ohio in New York, and prominent in the Manuscript and other important societies. She is a prolific song writer, and her versatility is here shown in that she writes both the text and the music. Among some of Miss Gardner's better known songs may be mentioned "It Is Springtime," "The Voice of the Desert," "Moonlight," and "Lonely," all of which contain delightful melody.

The College of Music announces the opening of its series of subscription events October 28, with an Evening of Sonatas, by Frederick J. Hoffmann, pianist, and Johannes

Miersch, violinist. Both Mr. Hoffmann and Mr. Miersch have been rehearsing faithfully in the confident expectation of reaching their customary high ideals, and a program of intense interest will be presented. Such works as the Beethoven sonata in G major, and the Strauss sonata in E flat appeal to the musician at all times, while the announcement of a new work by a young composer at present residing in New York, should also lend variety to the program. The composition referred to is a sonata for violin and piano, by Grasse, a violinist whose creative ability is said to be of a fine order.

Oscar Strauss' new opera "Das Thal der Liebe" was given its premiere Thursday night at the Grand Opera House by the German players, under the direction of Otto Ernest Schmidt. The music is on par with the composer's other works, and although the plot touches upon a rather delicate subject, yet it was all so artistically handled that it did not jar the finer sensibilities of the audience. Rosel Frey, the new soubrette of the German company, made her debut in the leading role. She has charm and magnetism and possesses a very good voice. Willy Diedrich, another new member of the company, played the role of the Margraf. Hans Forstner sang acceptably the role of the dashing Hans Stork, and Anni Collini-Senden appeared as Lisbeth, winning frequent applause for her fine work. On the whole the opera, which was given three performances, proved a success.

JESSIE PARTLOW TYREE.

Riheldaffer-Gailey Successful Recital.

Mary Dennison Gailey, violinist, and Grace Hall Riheldaffer, soprano, gave a great deal of pleasure to a large number of music lovers at the first matinee musicale at the Musin Studios, 51 West Seventy-sixth street, New York, last Sunday afternoon, October 12.

Carl Bernthaler, conductor of the Pittsburgh Orchestra, who was to have accompanied, could not be present on account of illness. Clarence Adler, however, was the skillful substitute in the first number, Sonata in A major (César Franck), for piano and violin, and Ward Lewis in the remaining numbers.

Mary Dennison Gailey proved herself to be a violinist of rare skill. She produces a beautiful singing tone, her bowing is excellent, and her devotion to the spirit of the composer admirable. The keen satisfaction depicted on the face of her teacher Ovide Musin during her renditions, and the "bravos" and applause which followed each number, was sufficient evidence of the character of this artist's work.

Grace Hall Riheldaffer's beautiful soprano voice, which she controls with exquisite art, showed to splendid advantage in every number.

The combination of these two artists is a happy one. They already have many engagements booked, and the season's outlook is most promising.

The complete program follows:

Piano and violin, Sonata, A major.....	César Franck
Mr. Adler and Miss Gailey.	
Caro Nome, Rigoletto.....	Verdi
Mrs. Riheldaffer.	
Nocturne, D major.....	Chopin-Wilhelmj
Oriente.....	Cesar Cui
In a Garden.....	Tirindelli
Variations.....	Tartini-Kreisl
Miss Gailey.	
Die Lorelei.....	Liszt
Die Meinnacht.....	Brahms
At Night on the Terrace High (Eberhart).....	Genet
The Geranium Bloom (Eberhart).....	Cadman
The Groves of Shiraz (Eberhart).....	Cadman
Love, Fly on Rosy Pinions (Trovatore).....	Verdi
Mrs. Riheldaffer.	
Concert, D major (first movement).....	Tchaikowsky
Miss Gailey.	

Rieger to Sing at Pawling, N. Y.

William H. Rieger, the well known tenor, has just closed several song recital dates, among the first being a concert at Pawling, N. Y., November 5. Mr. Rieger is also a busy teacher, one who for many years has been famous as a specialist in oratorio.

The Pipe Player.

Cool, and palm shaded from the torrid heat,

The young brown tenor puts his singing by,

And sets the twin pipe to his lip to try

Some air of bulrush glooms where lovers meet;

O swart musician, time and fame are fleet,

Brief all delight, and youth's feet fail to fly!

Pipe on in peace! Tomorrow must we die.

What matter, if our life today be sweet?

Soon, soon the silver paper reeds that sigh

Along the Sacred River will repeat

The echo of the dark stoled bearers' feet.

Who carry you, with wailing, where must lie

Your swathed and withered body, by and by,

In perfumed darkness with the grains of wheat.

—Edmund William Grosse.

EDWARD MORRIS BOWMAN MEMORIAL SERVICE.

Calvary Baptist Church Chapel Crowded.

When the news of Edward Morris Bowman's death was spread last August by means of the public prints there was deep sorrow on all sides, for her was a genial, whole souled man, whose very presence breathed good feeling and love for his fellow man. Twice within a year has the present writer been called upon to record the death of men prominent as organists—Dr. Gerrit Smith and Edward Morris Bowman. Both men were good friends, for whom the writer felt a deep affection. There were times in the history of the Music Teachers' National Association, when Professor Bowman was president, and of the New York State Music Teachers' Association, when Dr. Smith was president, when it seemed that a grand rumpus was averted only through the good sense and tact of each man, in his own sphere. Details of this are known to a few officers only. Suffice it to say that each guided matters with fine tactfulness, smoothing over friction points and making his own lovable personality felt, to the exclusion of all trouble.

These men, Bowman and Smith, shone in their fields like stars, doing noble work, and making their art respected far beyond that vouchsafed the ordinary mere organist, who does his work only for pay. Each put his whole heart into his work; the pay was incidental. Indeed, Professor Bowman once said to the writer with that hearty spirit of his: "Why, man, here I'm doing what I love to do and getting paid for it besides!" Dr. Smith expressed the same idea when he said: "I never asked any committee what salary was paid; that was a secondary matter." Each man, too, once engaged by a church, remained there until he left of his own volition, always to go into something higher, of larger and more consecrated service.

Calvary Baptist Church Chapel New York, was filled when the service began at 8 o'clock, Friday, October 10, Rev. Mr. McIntyre presiding. "Jerusalem, the Golden" was sung by the large chorus choir, organized by Professor Bowman six years ago; "Abide With Me" and "Perfect Peace" being the remaining hymns, sung by all present. The choir sang "No Shadows Yonder" ("The Holy City"), Tenor Martin singing the short solo tastefully. "The Lord's Prayer" was chanted by the choir, and Albert Ross Parsons read a paper devoted to Professor Bowman's attainment in organizing the American College of Musicians, of which both Bowman and Parsons were successively president. Newton Williams, chairman of the music committee of the church, delivered a very impressive eulogy on the departed organist, telling of his devotion to the church, and of his altogether extraordinary record of thirty years in never being late, with few absences on Sundays, and those only when called away, or ill. He told much of interest. Judson Bushnell, basso of the choir, sent a letter of regret at his absence. Joseph M. Lesser, superintendent of the Sabbath school, also spoke. Mr. Spalding, a prominent member of the choir, followed, and Rev. Dr. MacArthur finished by an address which contained everything that burns into the memory, chiefly because it was genuine, so marked was it by feeling of devotion to his dead organist and friend. One who knew him realized it would have taken many more hours than the two given up to the purpose, properly to eulogize the doings and life influence of Professor Bowman, his place in music, his warmth of spirit and his Christian character.

Abounding in youthfulness of mind and animation, of exuberant health and mirth loving character, Professor Bowman has left a distinct memory, a sweet one, which will not die with his death; rather, it lives on in the lives he influenced, in the characters he helped mould, and they were many. A great soul passed on with the death of this man, whose placed will never be filled; others may do his work, but he was unique, and it will take more than one man to fill his place.

The present writer cannot forget Chairman Bowman at a Round Table gathering of organists at the St. Louis meeting of the Music Teachers' National Association, in 1904, when he directed matters with consummate skill. Some of the speakers started in with long harangues, whereupon Professor Bowman took out his heavy watch, laid it on the table with a bang, and said, "Every talk is limited to three minutes." At the end of that time he stopped any speaker who had not finished, to their consternation and chagrin. It was all done with a twinkle in the eye, but with force. Professor Bowman gave two organ recitals on the magnificent big organ at Festival Hall, as did the present writer, during the Exposition, then going on in St. Louis. The organ was in constant use during the day for religious and social gatherings, rehearsals, etc., and besides, the builders had not yet finished putting it together when the Bowman recitals were scheduled. Going there at 8 a. m. to practice on the complicated instrument the writer found Professor Bowman there on a similar errand. So he tried it again that evening, following an orchestral concert, at 11 o'clock; again the Bowman presence ahead of him! So he thought, "Well, I'll fix that Bowman; I'll go

at 6 a. m." Next morning Edward Morris Bowman had again beaten his brother organist. He said: "Yes, I've been here since 5 o'clock." These sidelights give a little idea of the abounding energy of the man, for upon conscientious work did he build his success.

CENTURY OPERA HERE TO STAY.

Performances Remain Consistently on a High Level.

It must be recognized that the excellence and efficiency of the Aborn management of the Century Opera has been demonstrated by their ability to give a different opera each week. There was some doubt expressed at first whether they would actually succeed in the ambitious plan they had laid out of giving thirty-five different operas in as many weeks, but that doubt now has been dispelled before the fact of the managers' evident ability to do so. Some one said during the first week: "Oh, 'Aida'; That's all right. They had a long time to rehearse it. They've had nothing else to do. But just wait till they get to some of the others. Wait till they try to do Wagner." But there has been no such falling off of excellence as was suggested as probable,

Eleanor

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and the week just completed has shown us that the company can do Wagner as well as it can do Italian and French works.

"Lohengrin" was the opera given during this fourth week of the Century Opera's present season, and the reading of that difficult work has won universal praise and drawn audiences almost as large as those which crowded to hear the popular "Tales of Hoffmann." Those who interpreted the principal roles in this early masterpiece of the great German were all commendable, some giving exhibitions of very high art. This was especially true of Mr. Bergman, who sang the role of Lohengrin at the German performance on Monday evening, and who thrilled the audience to enthusiasm both by his superb singing and his strong, dramatic acting.

The Sunday evening concert rendered by the Century Opera Orchestra and members of the opera cast was also an unqualified success this week, as it was last week, and a very large audience gathered to enjoy it. The program consisted entirely of selections from the favorite operas, including vocal and instrumental numbers from "Madame Butterfly," "Tales of Hoffmann," "Thais," "Samson and Dalilah," "Pagliacci," etc., and there were many well deserved encores. With such performances as these one cannot but feel that the Century Opera Company has come to New York to stay, and the unquestionable success of this attempt to give opera in English will prove to be epoch making in the opera history of America.

Wednesday's matinee performance showed excellent ensemble work on the part of all the forces engaged. The chorus sang with spirit and precision, the orchestra revealed restraint and yet was full and rich in tone, and the soloists acquitted themselves admirably. Mr. Wheatley, the Lohengrin, gave a musical reading from which, however, poetical insight was not absent. His heroic acting and sympathetic voice gave the finishing touches to an impressive performance.

Miss Scott sang the Elsa role creditably and reflected its sweetness and delicacy with much effect. Mr. Kreidler's Telramund was a strong impersonation, authoritative in make up and action, and convincing as to histrionism and vocal presentation. Miss Howard did a sinister Ortrud study, fascinatingly grim and revengeful. Her delivery of the exacting contralto passages was accomplished with resonant voice and decisive musicianship. Conductor Szendrei led with care and good results.

LOUISVILLE SEASON OPENS.

Music Teachers' Association Meets and Elects Officers—Many Artists to Appear.

Louisville, Ky., October 9, 1913.

The musical season opened on Wednesday with a recital given at the Woman's Club by Myrna Sharlow, a young singer who was heard with pleasure by one of the largest audiences ever assembled in that auditorium. Miss Sharlow possesses a soprano voice of remarkable volume, range, purity and color. What she lacks in maturity and experience she more than makes up with the charm of a youthful personality, and a manner at once unassuming and self possessed. The fact that Miss Sharlow has been for the past season, a member of the Boston Opera Company explains the ease with which she faces her audience. Her program consisted of excerpts from the operas of Wagner, Gounod, Massenet, Wolf-Ferrari, and Puccini, besides a group of English songs, all well chosen to display the purity and charm of her voice, and the possibilities of her vocalization. Her accompaniments were played by Mrs. Newton Crawford in her usual irreproachable manner. The concert was in charge of the Music Committee of the Woman's Club, of which Caroline Barbour is chairman.

Several musical events of supreme interest are promised to Louisville this season. Frances Alda has a return date on November 18. The enthusiasm which greeted her former appearance is sufficient prophecy for her welcome when she comes again. Wilhelm Bachaus also comes for the second time, on December 11. Mr. and Mrs. Mitchitaro Ongowa are to appear at the Woman's Club on November 3, in a program of Japanese songs and dances, bringing with them scenery and costumes from their native Japan. These concerts are under the direction of Mrs. J. W. Beilstein and Katharine Whipple Dobbs.

Another interesting series consists of Pasquale Amato, Paderewski, and Kreisler, who come on October 20, January 26 and February 23, respectively. These artists appear in the Keller-Marks concert series.

The Louisville Quintet Club begins its concerts on October 14, and several smaller musical affairs are promised.

The Louisville Music Teachers' Association met October 7 and elected officers for the coming year. These are: President Clement Stapleford, vice president, Mrs. C. G. Davison; secretary, Sarah McConathy, treasurer, Wm. E. Conen. The work of this association is always interesting, and its program for the year will doubtless be as good as those of former seasons.

K. W. D.

Vera Barstow Engaged by Mendelssohn Club.

Vera Barstow, the young American violinist, will make her first New York appearance this season with the Mendelssohn Club, on December 2, the club's first concert under its new director, Louis Koennenich.

A Violin Solo.

(Tribute to Helen Ware.)

I see the crystal waters splashing,
Through labyrinths of rocky maze,
And clouds of brilliant azure flashing
To purple in a sun-gold haze.
And wandering on through fields Elysian,
Am lost within an ancient dell,
Until the violin, increasing,
Breaks anew the golden spell.

I know no care, no fear, no sorrows,
Save only that the music lends
When from my pliant mind it borrows
My soul—and on an errand sends
Afar: and unto worlds forgotten
Where lingering over worlds unmade,
It hearkens to the plaintive story
Carried o'er in words unsaid.

(Refrain.)

Elusive hopes and flowers of springtime,
With visions born of other days,
To melody's own good companion
The while that Helen plays.

The while her white arm slowly swinging,
Her scepter once more weaves the spell,
So that the goddess long imprisoned,
Her thought in wordless tones may tell.
Stronger than the words all magic,
Sweeter than the song of bird,
And softer than the winds of summer,
Those fainter tones now felt, scarce heard.

—Mary Brown.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

- Aller, George H.—"The Rose of Sharon" (sacred chorus), sung by Nebraska Wesleyan Glee Club, Nebraska Wesleyan University, University Place, Neb., April 16, 1913.
- "Jesus, Savior, Pilot Me" (sacred chorus), sung by the Nebraska Wesleyan Ladies Glee Club, George H. Aller, director, Nebraska Wesleyan University, University Place, Neb., May 19, 1913.
- Bartlett, Homer N.—"Meditation Serieuse" (organ), played by Clarence Eddy, Williams College, Williamstown, Mass., May 18, 1913.
- "A Dream" (song), sung by Honore Devers, Boise, Idaho, August 28, 1913.
- "Highland Mary" (song), sung by Myriam Morgan, Boise, Idaho, August 28, 1913.
- "Toccata" (organ), played by Edwin Arthur Kraft, First Presbyterian Church, Nashville, Tenn., September 26, 1913.
- Bliss, Paul—"Kew, in Lilac-time" (song), sung by Frances Morton-Crume, Old Vanmeter Hall, Bowling Green, Ky., February 6, 1913.
- Bond, Carrie Jacobs—"A Perfect Day," "I Send My Heart Up to Thee" (songs), sung by Herbert Miller, Illinois Woman's Press Association, Hotel La Salle, Chicago, October 2, 1913.
- "A Little Pink Rose" (song), sung by Frances Morton-Crume, Old Vanmeter Hall, Bowling Green, Ky., February 6, 1913.
- Brewer, John Hyatt—"Echo Bells" (organ), played by Edwin Arthur Kraft, First Presbyterian Church, Nashville, Tenn., September 26, 1913.
- Brown, Mary Helen—"The Gift," "A Plaint" (songs), sung by Vernon Archibald, Nahant, Mass., August 21, 1913.
- Bullard, Frederick Field—"The Winter Song" (chorus), sung by the Nebraska Wesleyan Glee Club, George H. Aller, director, Nebraska Wesleyan University, University Place, Neb., April 16, 1913.
- Cadman, Charles Wakefield—"From the Land of the Sky-Blue Water" (organ), played by Clarence Eddy, Williams College, Williamstown, Mass., May 18, 1913.
- "At Dawning" (song), sung by Myrtle Preyer, Greensboro, N. C., September 25, 1913.
- "Four American Indian Songs: "From the Land of the Sky Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (chorus), sung by the Nebraska Wesleyan Ladies Glee Club, Nebraska University, University Place, Neb., May 19, 1913.
- "Memories" (song), sung by Marie Johnston, Boise, Idaho, August 28, 1913.
- "Legend," "Meditation in D Flat" (organ), played by Clarice Jamison, Highland Presbyterian Church, Pittsburgh, Pa., September 28, 1913.
- "Call Me No More" (song), sung by George Sheffield, Wednesday Club Auditorium, St. Louis, Mo., April 9, 1913.
- "Moonlight Songs" (song), sung by Nell Nesbit, Christensen Hall, New York, June 17, 1913.
- Campbell-Tipton, Louis—"A Spirit Flower" (song), sung by Vernon Archibald, Washington, D. C., September 3, 1913.
- Chadwick, George W.—"The Maiden and the Butterfly" (song), sung by Geraldine Farrar, Moore Theater, Seattle, Wash., September 26, 1913.
- "Thou Art to Me" (song), sung by Frances Morton-Crume, Old Vanmeter Hall, February 6, 1913.
- Demarest, Clifford—Pastoral suite: "Sunrise," "Rustic Dance," "Sunset," "Thanksgiving" (organ), played by T. Scott Bahrmann, M. E. Church, Waynesboro, Pa., October 9, 1913.
- Downing, Lulu Jones—"Sad Memories," "I Love My Jean," "A Vision Beautiful" (songs), sung by Isabel Richardson, Illinois Woman's Press Association, Hotel La Salle, Chicago, October 2, 1913.
- "Apparitions," "June" (songs), sung by Herbert Miller, Illinois Woman's Press Association, Hotel La Salle, Chicago, October 2, 1913.
- Eddy, Clarence—"Festival Preludes and Fugue on Old Hundred" (organ), played by the composer, Williams College, Williamstown, Mass., May 18, 1913.
- Foerster, Adolph—"Out of the Deep" (anthem), played by Clarice Jamison, Highland Presbyterian Church, Pittsburgh, Pa., September 28, 1913.
- Foot, Arthur—"Suite, Omar Khayyam" op. 48 (No. 4) (orchestra), played by the Festival Orchestra, Worcester Musical Festival, Worcester, Mass., October 3, 1913.
- Fryfinger, J. Frank—"Berceuse" (organ), played by Edwin Arthur Kraft, Nashville, Tenn., September 28, 1913.
- Gaynor, Jessie—"Hush-a-bye, Close Yo' Eye" (song), sung by H. M. S. Mohle, Lockhart, Texas, September 19, 1913.
- Gilbert, Hallett—"Two Roses" (song), sung by Vernon Archibald, Washington, D. C., September 3, 1913.
- Homer, Sydney—"Requiem" (song), sung by Myriam Morgan, Boise, Idaho, August 28, 1913.
- MacDermid, James G.—"Fulfillment," "Heart o' Me," "My Luv Is Like the Red, Red Rose," "The Song of My Heart Is Singing," "Sacrament," "If I Knew You and You Knew Me," "If You Would Love Me" (songs), sung by Sibyl Sammis MacDermid, Illinois Woman's Press Association, Hotel La Salle, Chicago, October 2, 1913.
- MacDowell, Edward A.—"The Sea" (song), sung by Clifford Cairns, Scottish Rite of Freemasonry concert, Masonic Hall, New York, September 26, 1913.
- "The Bluebell" (song), sung by Geraldine Farrar, Moore Theater, Seattle, Wash., September 26, 1913.
- "The Bluebell" (song), sung by Geraldine Farrar, Vancouver, B. C., September 29, 1913.
- "To a Wild Rose" (organ), played by George Henry Day, St. Peter's Church, New York, October 14, 1913.
- MacFadyen, Alexander—"Inter Nos" (song), sung by Reed Miller, Scottish Rite of Free Masonry concert, Masonic Hall, New York, September 26, 1913.
- Moore, Douglas Stuart—"The Reed Player," "The Song of a Canoe," "The Rune," "The Evening Wind," "Gifts," "To an April Lady" (songs), sung by Cara Sapin, Regneas Studio, New York, October 9, 1913.
- Nevin, Ethelbert—"A Day in Venice: "Dawn," "Gondoliers," "Venetian Love Song," "Good Night" (piano), played by Margaret Hodges, Lockhart, Tex., September 19, 1913.
- "O, That We Two Were Maying" (duet), sung by Miss Cooper and Mr. Lewis, Nebraska Wesleyan University, University Place, Neb., May 19, 1913.
- Rogers, James H.—"Sonata," in E minor (organ), played by Clarence Eddy, Williams College, Williamstown, Mass., September 18, 1913.
- Russell, Alexander—"My True Love Lies Asleep" (song), sung by Vernon Archibald, Nahant, Mass., August 21, 1913.
- Salter, Mary Turner—"The Naughty Tulip" (song), sung by Frances Morton-Crume, Old Vanmeter Hall, Bowling Green, Ky., February 6, 1913.
- Speaks, Oley—"In May-Time" (quartet), sung by ladies quartet, Nebraska Wesleyan University, University Place, Neb., April 16, 1913.
- Spross, Charles Gilbert—"Jean" (song), sung by Myrtle Preyer, Greensboro, N. C., September 15, 1913.
- Strickland, Lily—"Since Lassie Went Awa'," aria from "Joseph," "Mother Hearest Thou Thy Son?" (songs), sung by Reed Miller, Scottish Rite of Freemasonry concert, Masonic Temple, New York, September 26, 1913.
- Ware, Harriet—"How Do I Love Thee" (song), sung by Frances Morton-Crume, Old Vanmeter Hall, Bowling Green, Ky., February 6, 1913.
- Woodforde-Finden, Amy—"A Lover in Damascus" (song cycle), sung by Marie Johnston, Boise, Idaho, August 28, 1913.
- Woodman, R. Huntington—"Ashes of Roses" (song), sung by Myriam Morgan, Boise, Idaho, August 28, 1913.

Franklin Holding in Sydney.

Some of Franklin Holding's recent press notices are herewith appended and speak in flattering terms of the American violinist's playing in Sydney, Australia:

Franklin Holding, the new American violinist, revealed himself as a player of the most sympathetic delicacy and refined art—and brilliant withal.—The Sydney Morning Herald, July 25, 1913.

Franklin Holding won popularity from the very beginning with his expressive violin playing. He exhibited executive facility, delicacy of style, breadth of tone and true artistic temperament.—The Sydney Mail.

Franklin Holding, the violinist, the sweet tone of whose fiddle is so much admired, played Wilhelmj's transcription of Walter's prize song from "Die Meistersinger." It was heard with much delight, and the recall resulted in an artistic performance of Moszkowsky's serenade. Later on, Mr. Holding played Wieniawski's "Scherzo Tarantelle," with "Schonmarien" (Kreisler) added.—The Sydney Daily Telegraph.

Franklin Holding played Wagner's "Albumblatt" with the sweetest of tones and with delightful expression. Franz Ries' "Perpetuum Mobile" was taken at a fine tempo, and with admirably correct technique. The encore Dvorak's "Humoreske," found much favor, the melody floating exquisitely through the double stopping passages. The violinist, who will be a great favorite in Sydney, also played Saint-Saens' "Rondo Capriccioso."—The Sydney News.

(Advertisement.)

At Darmstadt the Grand Ducal Opera opens with "Tannhäuser" and will be followed by "Lohengrin," "Cavalliera Rusticana," "Paillasse" and "Freischütz." Marcoux is to be one of the guest singers.

Ravenna Friday Musical Club.

The study section of the Friday Musical Club, Ravenna, Ohio, is following the second year's work on Musical History as recommended by the National Federation of Musical Clubs. The first meeting this season was held at the home of Miss Reed, the president. There are forty-three members.

Matzenauer Returns to America.

Margarete Matzenauer, prima donna contralto of the Metropolitan Opera Company, who will tour in concert this season under the management of Haensel & Jones, will sail for New York on the George Washington October 18.

Malkin Music School Opening and Concert.

The Malkin Music School, 26 Mount Morris Park, West, New York, has issued invitations requesting the honor of the recipient's presence at the formal opening and concert on the coming Saturday evening, October 18, at 8.30 o'clock.

New Ropartz Symphony.

At the present time the Boston Music Company is publishing a symphony for orchestra by the celebrated French composer, Guy Ropartz. Several performances have already been booked by directors in this country, and others are being negotiated for.

Grace Breen Sings at Carnegie Hall.

Grace Breen's concert last Sunday evening, October 12, in Carnegie Hall, New York, proved to be a notable affair. The audience was a brilliant gathering, being composed largely of members of New York society, as Miss Breen is the daughter of Magistrate Matthew P. Breen, of this city.

Miss Breen is a young Irish-American soprano, and she sang a varied program of Italian, French and English songs. Her voice is of a very clear and pleasing quality, although not overly large, and her interpretation of the Italian songs was especially pleasing. A small group of Irish songs by Moore made a fine impression on the audience. Her singing of the "La Danza" tarantella by Rossini and the "Ave Maria" from "Otello" did Miss Breen great credit, and displayed to marked advantage her absolute voice control and rare temperament.

Among the English songs on the program was one by the accompanist, Walter Golde. This number, "Absence," was well received by the audience, and the young composer was repeatedly obliged to bow acknowledgment to the well deserved plaudits. The work of Mr. Golde as pianist was excellent. The "Ensemble" left nothing to be desired.

Some old Assyrian and Egyptian melodies found in the British Museum, one of them being 4,000 years old, have been adapted for use in the London production of "Joseph and His Brethren."

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

M. Witmark & Sons, New York.

SUPERIOR GRADED COURSE FOR THE PIANO, IN FIVE VOLUMES, BY GUSTAVE L. BECKER.

It is by no means common to find a concert pianist of repute and an admirable composer at the same time who is willing to devote so many laborious hours to elementary books for children, as Gustave L. Becker must have done to produce a work as thorough and as comprehensive as this superior graded course for the piano. The child who cannot learn by means of this method cannot learn at all. There is no question of likes or dislikes, or of an author with leanings to this or to that. It is an exact science in which each difficulty is attacked methodically and intelligently with no other object in view than to make perfect the pupil's mental conception and finger control.

Gustave L. Becker says: "The first thing a pupil should do is to learn note values and then diligently to analyze and compose them." Every musician of experience knows that all pupils have trouble with the time values of the notes, and that it is hard to get a pupil to count correctly when at practice. Gustave L. Becker at once attacks this difficulty. He does not believe in mere arithmetical analysis. It is not enough that a pupil should learn that a whole note contains four quarter notes, that a half note contains two quarter notes, or four eighth notes, or eight sixteenth notes, and so on. He gives exercises in which it is necessary for the pupil to tap on the table with a pencil and learn to feel the actual number of beats required to equal the time value of the notes tapped on the table by the teacher. The pupil is also required to take steps and to walk in rhythm with the teacher's taps. Simple and childish as this may seem to the layman, the teacher of experience will at once see the great importance of the pupil getting a living acquaintance with rhythm, instead of the too common arithmetical formulae which pupils learn by rote but do not feel.

There are some short but precise and effectual paragraphs on notation which will make the reading of the notes more of a sport than a task, and the section marked keyboard knowledge with a picture of the keyboard slanting up from the left hand F clef to the right hand G clef, graphically explains what must often be a perplexing mystery to the tyro.

It is manifestly impossible to go through this entire graded course in our review. We cannot too strongly recommend the work to all who are interested in the piano. The work will speak for itself more convincingly than any remarks we may make. We must add that we have reviewed only the first pages of the first volume and have left untouched the higher grades. It is the beginning, however, which is of so much importance to the future welfare of the pupil and we think we can do this superior graded course for the piano no greater service than to say that the beginning is altogether admirable. It goes without saying that the superstructure is likely to be good when the foundations are laid on the bedrock.

Missionary Education Movement, New York.

"OUR COUNTRY FOR ALL," A SHORT THANKSGIVING CANTATA, WITH MUSIC. By Bruno Huhn.

With the missionary movement and the selection of the text we are not at present concerned, but we are filled with admiration for the feat of the composer who has managed to condense a cantata into twenty-seven pages without leaving a sense of incompleteness or of undue haste. There are full choruses, passages for women's voices and for the tenors and basses alone. Then, in addition, there is a solo for each of the four voices, soprano, alto, tenor, bass, and there are several effective introductions and interludes for the organ. Bruno Huhn has shown his practical knowledge of the voice by providing

alternative notes when whenever the melodic line exceeds the range of the average cultured amateur. No work, in fact, could be more practical, and if there is that demand for short choral works of which we have been told, we certainly recommend this cantata to those conductors who want a short, bright, melodious, well-written work, containing in its twenty-seven pages all the usual elements of choral works except fugues and monotony. We feel justified in borrowing the trade word of an English manufacturer of chemicals and calling this composition a "tabloid" cantata.

Wm. A. Kaun Music Company, Milwaukee, Wis.

"SIX SONGS TO NATURE," op. 10. Composed by Eleanor Everest Freer.

The high quality of the poems chosen by the composer disposed us to look favorably at the music she has written even before we had examined it. Two poems by Aldrich, and the remaining four by Milton, Longfellow, Herrick, and the now forgotten Scottish philosopher-poet, Thomas Brown, make up a set of lyrics which far exceed in literary value the ordinary verses of the average song cycle. Eleanor Everest Freer writes modern music which is quite untrammelled with any of the academic conventionalities of strictly classical writers. She expresses in her own way the emotional qualities of the poem with here and there a touch of descriptive realism whenever the lines permit it. The voice part is singable—an important thing in a song, but one which is too frequently overlooked. The correct accentuation of the poets' lines has also been carefully attended to. An elocutionist could recite these verses in the rhythm and time values of the song, even if the melody was omitted. And from a melodic point of view there is plenty of variety, vitality and charm. The accompaniments, too, are effectively written for the piano. "FOUR VOCAL QUARTETS," op. 13. By Eleanor Everest Freer.

These are called "Stanzas on Freedom," "The Wood Pewee," "Unto Us a Son is Given" and "A Christmas Carol." The part writing for the voices is fluent and effective, lying easily within the ranges of the voices for which it is written, and is not unduly complicated or difficult. There ought to be a demand for just such practical and sane music as this, which breaks no new paths through the harmonic jungle and takes no experimental flights into realms unknown. And yet there is plenty of atmosphere in these vocal quartets. The composer evidently felt what she wrote and made her music appropriate to the nature of the poems.

Hamburg's new opera started its season with a performance of Mozart's "The Marriage of Figaro." Some trouble was caused by the directors of the Stadt Theater, who claimed to own the rights of the arrangement by Levi, which was to have been used. But the production was finally given without the parts attributed to Levi.

"Shakespearean Afternoon" at Hotel Astor.

Beatrice Bowman, soprano, late of the Montreal Opera Company, and Josephine Bades, violinist, furnished the musical program at the United Theatrical Association "Shakespearean Afternoon," held in the college room, Hotel Astor, Friday afternoon, October 10.

Madame Bowman sang the "Waltz Song" from "Romeo and Juliet."

Josephine Bades, a very talented fourteen year old violinist, played the Wieniawski "Legende" in such a pleasing manner as to bring forth enthusiastic applause. This young girl—a pupil of Ovide Musin—is to appear in the Krueger Auditorium in Newark, Tuesday evening, October 14. Florence Bades, a sister, accompanied.

Richard A. Purdy gave a lecture and reading on "Julius Caesar."

The purpose of the United Theatrical Association, as given by the president in her opening remarks, is: "To present plays to the public and manager which could reach them in no other way," also "to emphasize the cultural side of current plays, and to know them better."

Several theatrical celebrities were noticed in the audience, among them David Belasco and Forbes Robertson.

Inez Barbour's Successes.

During last season Inez Barbour, the soprano, filled some of the most important engagements in the concert and oratorio field. These included appearances with the New York Oratorio Society, Louis Koemmenich, conductor; part of the spring tour of the Chicago Symphony Orchestra; the Apollo Club, of Brooklyn; Guido Club, of Buffalo; Harmonie Club, of Cleveland, and Rubinstein Club, of Washington. Several of these were return engagements. Her appearances extended into July, where she sang at the Knoxville and Montecarlo Festivals, the most important of the South.

In November, when she appears on the Steinert series in New England, Miss Barbour will resume what promises to be the most active season of her career.

I care not who writes the classical music of my country so long as I translate it into rag.—Life.

MAESTRO

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WEINGARTNER ON APPLAUSE.

In the Boston Transcript the Distinguished Conductor Discusses Psychology of Applause—Advices Discrimination—Condemns Clagues—Approves of Sincere Demonstrations—"No Wise Educator Will Forbid a Child to Clap His Hands."

A pleased child claps his hands. It seems almost as though this hand-clapping were human nature's typical expression of pleasure, for even a baby, in whom consciousness is hardly developed, and who certainly is not yet differentiated, makes these unambiguous and expressive movements. The public is a big child; it claps its hands when something pleases it. Corporately it is certainly unconscious, and does not try to explain to itself why it expresses its feelings in this wise.

The clapping of hands was long ago the sign of approval over artistic performances, and it still remains such among civilized and among uncivilized people (in the latter case, of course, taking the word "art" in its broadest sense). Even rope-dancers were applauded with hand-clapping, as well as public speakers, famous guests at their first appearance, and every one who through some noteworthy deed or through his personality evoked immediate public approval. Indeed, life itself can be envisaged as a work of art worthy applause. At least so thought the Roman Emperor Augustus, when shortly before his death he spoke the famous words: "Plaudite amici, comedia finita!" The demand for the recognition of a life full of deeds lies in these last royal words, and also a good bit of irony which reflects life only too clearly as a drama, a secondary appearance, comparable to the second life which the players lead in the theater.

THE PSYCHOLOGY OF APPLAUSE.

It is chiefly the drama which evokes applause. The appearance which a picture of life offers has always something unusual in the eyes of the crowd. Even the public speaker has something of the actor in him. He snatches up stray pictures and impressions, manipulating them to his present need, concentrates them and gives a picture so convincing that the hearer is enabled to gather together his own impressions of the subject and adapt his own picture to that of the speaker. The better the orator is able to effect this adaptation of the hearer's picture to his, so much the more impressive is his discourse and so much the more certain is he of receiving applause. Under such circumstances the hearer's applause signifies that he thought the same thing before (so he believes) and would have given the same speech himself if only he had been able to express it as clearly and fluently as the speaker. It is the recognition of the capabilities which lie hidden in us but have not attained ripeness and perhaps could not do so that evokes applause from us. In the rope-dancer we recognize enhanced physical qualities such as agility, balance, clear-headedness, which we have neglected to cultivate in ourselves. And thus, in a higher sense, it is with the artist, who, through his song, his instrumental performance, or his miming, raises us into a sphere which in part exists also in us, but into which in reality we can follow him only partly or not at all.

A selection of the typical from the crowd of unrelated phenomena lies in the being of every art. Therein subsists an elevation above the things of every day, as though one were snatched out of reality into an imaginary world, a heightened creation of phantasy. Even the graceful movements of a juggler awaken feelings that rise above the material elements of the performance. The higher the artistry the more will the imagination be called into service and the higher we can ascend into the world of illusion, into that imaginary second existence which is to be felt in every art. But the certainty that one can enter into this second existence releases the need of applauding and the applause itself, which in its most naive form is none other than the clapping of hands, as with the child, the primitive, or the civilized man, when something occurs which tunes the soul into pleasurable cooperation.

INFLUENCES AFFECTING APPLAUSE.

Certainly applause cannot be regarded as an infallible criterion, otherwise any important work would be sure of applause from the beginning, which as we know well is not the case. We must recognize the fact that the public is a child and on the whole a naive child, and that many children are capricious. We know that many a child, even with coaxing, cannot be brought to show his talents, no matter how much one wants him to. Some notion or other has got planted in his little head and for the moment can't be got out of it. The child remains obdurate and speechless. So it is with the public. It can be prejudiced; false impressions concerning a work, concerning the performance, or concerning a personality can be spread about intentionally or otherwise. Each one asks what the other is going to do; he does not trust himself to have an opinion of his own, and even if he has one he does not dare show it, because he fears to awaken the disapproval of others. The mass of the public consists of individuals,

and if there are many among them who will not express themselves frankly, then the applause will be stimulated or checked, according as the prejudices have tended in the one direction or the other.

Material influences also play a part; with the child it is the state of the body, with the public, political, commercial or general natural events. And troubles which partake of the nature of an epidemic are not to be underestimated.

At one time an epidemic of colds with its resulting nervous coughing throughout the auditorium will noticeably lessen the pleasure which at another time, because of the vanishing danger of war, fortunate turns of the stock market, or other happy occurrences, would be very decidedly expressed.

CORRECTING THE FAULTS.

The great importance which artists accord to applause has led to attempts to direct it into artificial channels, or to a certain extent to correct it as one might guide the course of a stream. The basest forms of this attempt owe their existence to the organized claque which exists in most cities. This highly disagreeable and immoral institution has a deplorable effect upon artists who are morbidly ambitious or else fear, if they have no claque at their disposal, that they will be made the victims of the intrigues of their colleagues. But there is also an unpaid claque, consisting of unripe fanatics, who consider it a duty incumbent on their own self-importance to applaud their favorite and to hiss his rivals.

All such efforts, whether paid or unpaid, have the virtue of being easily recognizable as such. Manufactured ap-

plause, to withhold the genuine expression of its enthusiasm. The greatest men of the past desired and honored applause, yes, demanded it. Beethoven bitterly complained of the public of the Berlin Singakademie of his time, which, though moved, did not become enthusiastic over his playing, and he reproached Goethe for remaining dumb with contemplative astonishment at his music. The renowned Wagner, director Anton Seidl told me once, that during the Nibelungen tour through Italy the Rheindughters' trio had always to be repeated. "The master would certainly have been horrified at that if he could learn of it," I ventured. Thereupon Seidl replied in his playful manner: "Not in the least. He would have been immensely pleased!"

REMINISCENCES.

In the first performance of "Parsifal," Wagner himself showed in the plainest manner what he thought about applause. He forbade applause after the first act, but recognized his error after the second, when, because of the general silence, the success was still a matter of doubt, and he himself gave the sign for the applause for the singers. And at the end, in spite of the fact that it was forbidden to call individuals before the curtain, he ordered the curtain raised to grant the spectators another view of the final picture. He wanted to avoid an effect of coldness, which the final closing of the curtain at the final note would have caused. I have experienced a chill of this kind after beautiful performances of plays, as, for instance, in the Vienna Hofburgtheater, where the reappearance of the actors is forbidden. It is tenable to insist upon silence at the end of an act so long as the music has not been yet brought to a close, but at the real end, when a deep impression is to be made manifest, we need to see again those who have made this impression possible to us.

In the cities of Holland some years ago the public was brought up to refrain from applause during a symphony until the end of the final movement. But this reticence worked unnaturally. It is still worse if the education I have spoken of is only half effected and a part of the audience applauds while the remainder refrains. Even in Holland I have found it to happen that the public forgot its education and broke out into spontaneous applause after the scherzo of a modern symphony, and after the next movement repeated its offense. It was no less inspired over its self-liberation than I, who reaped its fruits.

THE GENUINE AND THE ARTIFICIAL.

Why should a natural feeling restrain itself? Why should the expression of a worthy enthusiasm be depreciated? I recall with pleasure a performance of Lohengrin in the Vienna Hofoper, some ten years ago, when after the passage, "For German Land and German Sword," the patriotic enthusiasm broke loose with elemental vigor. I was depressed years later with the iron silence of the same audience, by this time "educated," at the same passage. The joy of applause had gone, and also perhaps the patriotic enthusiasm. Was there not some boredom there, badly hiding itself behind the feeling of artistic duty that the progress of the act should not be interrupted? Imaginary indifference instead of warm-blooded enthusiasm, darkened auditoriums instead of joyous faces, dissonance instead of beauty—is this reasonable? Are not the efforts to better appearances often confessions that there is something wrong within? In the "wooden stalls" of the gallery one can receive a profound impression, and in the bespangled foyer disenchantment can depress. Our many new, beautiful theaters, for example, by no means guarantee an advance in dramatic art. The how, when and where is often quite secondary. The what is the important thing. If there is a something, then there can be an un-"corrected" and independent applause, which is proper to great and noble things. No wise educator will forbid a child to clap his hands. So also it should be permitted to the public to show its pleasure if something pleases it. To become again more joyous, more childlike, more naive, than we are, to look into the world with clear eyes and to consign to the devil the problematical chimeras behind which only too often hides the unclean turmoil of the market place, chimeras which have made us unhappy, slavish and uncertain—that would do us all good.

Music Critics Rivalled.

Professor Lounsbury tells a good story which seems to show that, in the matter of poetry, critics hold diverse opinions and that one man's opinion is as good as another. According to the professor, Aubrey de Vere, the Irish poet, collected on the same day the opinion of three of his brother poets on the poetical standing of Burns.

One of these poets, who was Tennyson, said Burns' songs were perfect, but that one had to forget his serious pieces to enjoy them. The second, who was Wordsworth, said that Burns' serious efforts showed great genius, but that his foolish little amatory poems were worthy only of oblivion. The third was Sir Henry Taylor, who said that he found Burns' songs and his serious poems alike tedious and disagreeable.—Youth's Companion.

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plause, be it ever so boisterous, deceives no keen observer; applause that is genuinely enthusiastic needs no support.

Another more ideal way to correct applause is as far as possible to prohibit it where it can cause annoyance. But let it be forbidden to applaud a symphony between movements, let the curtain in a theater remain down so as not to destroy the illusion, and overzealous aesthetes will hiss to silence the applause that spontaneously breaks out at certain points. Since this corrective is difficult to apply, because the public rightly refuses to surrender its authority, the question arises what is and what is not annoying applause. I find that applause is annoying when it is not genuine, but never when it comes from the heart of the public. Then it is beautiful, moving, stimulating, yes, necessary, although it may intrude into a place where it was unexpected, even undesired.

APPLAUSE AND THE ARTIST.

The relation between public and artist rests upon give and take. The artist gives everything he has, his strength, his intelligence, the fruit of his labor and of his life. The public can give him nothing in return except recognition. And since the individual is usually not in a position to express what he feels, there remains only a common means of expressing recognition, namely general intelligent and instinctive hand-clapping. Well for the artist when it is offered to him without false assistance. He is dishonorable who says that applause means nothing to him. It is as important to him as water is to a fish. Nothing is so injurious to the artist as the coldness of the public and the feeling that after he has given his best he is still not understood. Of course there are cases in which the crowd finds it difficult or impossible to follow the artist because what is offered it remains too far removed from what it is accustomed to enjoy. But it is foolish to ask the public

WAGNER AND WOMEN.

[J. Cuthbert Hadden, in the Triad.]

The month of May brings the centenary of the birth of Richard Wagner, the great god of the modern music drama. A vast amount of ink will be shed over the occasion, mostly, of course, in eulogizing Wagner the composer. Wagner the man was not quite so deserving of eulogy, to put it mildly, but that side of the subject will naturally receive scant attention during the centenary celebrations. Here I propose to deal with Richard on the side of his "manhood" on which he proved himself neither very strong nor very estimable. I propose to discuss his relations with women.

Avowedly, he thought very highly of the sex, both as inspirers of his genius and as the complement of man's physical nature. In 1854 he told Liszt that as he had not, so far, felt the real bliss of love, he "must erect a monument to the most beautiful of all my dreams, in which, from beginning to end, that love shall be thoroughly satiated." The direct result of this determination was "Tristan and Isolde," and we all know how love's longing is realized and satiated in that exotic masterpiece. At another time Wagner declared, more explicitly, that "the highest satisfaction and expression of the individual is only to be found in complete absorption in love." It is only by love, he said, that man and woman attain to the full measure of humanity. "Male and female created He them," he significantly quoted.

All through his letters we find the same idea expressed. "With the female heart my art has always prospered," he wrote to Uhlig, "and that is probably because, in spite of all the vileness that prevails, women still find it difficult so completely to hide their souls as our citizen men are able to do. Women are the music of life; they receive everything more openly and unconditionally into themselves, and beautify it with their sympathy." To the same friend he wrote another time: "The feminine element remains the only one that can help me to illusions off and on, for I can form no more about the males." And yet again: "Don't call me vain if I confess to you that the extraordinary effects which I am spreading around me, restore me now and then to a pleasurable sense of existence; ever and again it is the 'eternal womanly' that fills me with sweet illusions and warm thrills of joy in life. The glistening moisture of a woman's eye saturates me with fresh hope." Obviously, from all this, the women had a big place in his thoughts and affections.

What, then, were his personal experiences of the sex thus extolled? They began pretty early, when he fell in love with a Jewish girl, Leah David. It would have been funny if he had married Leah, considering the later outbursts against the Israelites in his "Judaism in Music." But a rival stepped in to cut him out with Leah, and that affair came to nothing. "It was my first love sorrow, and I thought I would never get over it," said Richard.

Youth gets over most things; and it was not long before Wagner had taken up with another girl, Friederike Galvani. We know very little about this episode except what he tells himself. "This youthful love affair," he says, "was never to degenerate into an intercourse which might give rise to scruples or concern." Why should it? One may ask: Did Richard already fancy himself as "a bit of a rogue with the women?" His relations with Friederike ended with his departure from Wurzberg, which was marked by "the tenderest and most tearful leave-taking." Friederike by and by became a mother, and the fact led some to make an inference discreditable to Wagner. But Wagner was innocent this time. Writing to his college chum Apel, he says: "My lass has been confined. A lot of a peasant had been my fortunate rival." So that episode ended too.

Presently, in 1834, when conducting at the Stadt Theater of Magdeburg, he met there a pretty actress, Minna Plauer, and fell madly in love with her. It proved a luckless business for both, for Minna became Wagner's wife, only to find that she had forged chains of misery for herself and him. It was a sorry case of mismatching, but the fault was Wagner's, not Minna's. He admitted this himself. No reason, no prudence, no common sense would prevent him rushing into this "obstinate marriage," as he afterwards called it. "I was in love," he says, "and I insisted on getting married, thus involving myself and another in unhappiness." It was a purely selfish business on his part, for he confesses that he did not take Minna Plauer because she was the embodiment of his ideal, but because of the soberness and seriousness of her character which supplemented what he felt to be wanting in his own.

There were ructions between them before the marriage, which took place in 1836; and even when they went to arrange with the vicar about the ceremony they had a violent quarrel while waiting in the hall. "An altercation arose between us," says Wagner, "which speedily led to such bitter vituperation that we were just on the point of separating and going each our own way when the clergyman opened the door." What a pity the clergyman hadn't delayed! As it was, the pair, heedless of all premonitory warnings, put a good face on the matter, and next morning were made man and wife.

They set up house at Königsberg, where Wagner was

now music director at the theater. Disputes and wranglings rent the house from the first, and in six months Minna fled from her Richard. Mr. Ashton Ellis says she "eloped in favor of a well to do protector, who soon cast her adrift." But why, then, did Wagner not obtain the divorce he sued for? We may be perfectly sure that if Minna had miscondemned herself, he would not, as he did, have withdrawn his legal pleas and welcomed her back. Long before this, he must have realized the mistake he had made, and would have been only too glad to retrieve it.

But Minna came back, "penitent," we are told, and the pair set themselves to make the best of it. Years of dire poverty and half baffled ambition were now before Richard Wagner; and it is no more than the bare truth to say that Minna bore herself nobly through all the terrible time. She, the once pretty actress, was her own cook (when there was anything to cook) and washerwoman, scrubbing the floor with her dainty hands, and even pawning her little bit of jewelry to buy food for the man she had married. And what consideration did she receive from him in return?

Precious little! He complained that she did not recognize his genius—as if anybody, let alone an ex-actress, did at that date! He was angry with her because, when they were starving for food, she suggested that, for once, he might forego his ambition and write something for the gallery. The union was childless, and when Wagner, boxing himself up for days with his scores, left her alone, moping and miserable, she would sometimes, in despair, have company of her own. Then Richard would growl about the "tiresome visitors," and make a racket when they were gone. To an orderly housekeeper like Minna, his methods and fads must have been very trying. "When composing," he writes, "I generally undertake too much, and drive my wife to justifiable wrath by keeping dinner waiting." One understands it all perfectly, but why is poor Minna to have all the blame?

Unfortunately, as time went on, Minna found more to complain of than her Richard's domestic and temperamental crotchets. At Zurich, in 1852, where the Wagners were then staying, Wagner made the acquaintance of a wealthy merchant, Otto Wesendonck. Wesendonck not only lent him money, but gave him the use of a fine little villa "over the garden wall." Now, Wesendonck had a pretty young wife, Mathilde, and Wagner became so intimate with her that we have a big octavo volume of his letters to her. They explain a good deal, even if we have to read between the lines, as we can easily do. Mathilde Wesendonck began by showing herself an intelligent admirer of Wagner's genius, and ended—well, we can only surmise how she ended. The point is that Wagner was with Mathilde oftener than with Minna. Naturally Minna took umbrage at this, as indeed did Mathilde's husband. "Nothing grosser than a union of souls did it ever come to," says the egregious Mr. Ashton Ellis, adding, in doubtful taste, "whereas Minna, never a mother, had long ceased to be a wife in anything but name." Mr. Ellis, who must be a very "innocent" person, states that Wagner simply "undertook to form the beautiful young matrons' (Mathilde's) mind." Men of the world will read the matter differently, especially if they know their Wagner, the man.

But whatever interpretation may be put upon it, the fact remains that Wagner's "forming" of Mathilde Wesendonck's mind was the direct cause of the separation from Minna. Minna could hardly help being suspicious and "raising halloo." Even Ellis admits that her jealousy was "pardonable to some extent." At least it was human, and no amount of high flown talk about a "union of souls," and all the rest, will make it other than human. No wife, whatever her faults and shortcomings, could be expected to tolerate her husband's constant attentions to another woman without a protest. Anyway, Wagner's visits to the Wesendoncks had to cease and Minna went her own way in 1858, retiring to Dresden, where she died, a lonely heartbroken woman, eight years later.

It is always difficult for outsiders to judge between a husband and wife who do not "get on" together. Women, as a rule, sympathize with the wife, and men sympathize with the husband, and both may be wrong. But, from all the circumstances, and from all that we know of Wagner as a man, I have no hesitation in voting sympathy with his poor, cast off Minna. He was a complete Bohemian; she (I will allow) as complete a Philistine. To her, the careful Hausfrau, his improvident economy, the hand to mouth method, or rather, the system of infinite borrowings, was a horror. To him, the horror was her narrow, mean belief in the virtue of balancing one's account, of providing for the real before indulging in the ideal, of earning before spending. But who will dare to say that her view of things was not the better?

Off with Minna, and off (perforce) with Mathilde, Wagner had to look elsewhere. "I, who have praised woman, have not one for my own companion," he whined, when he found he had to look after his household affairs, like the bachelor Beethoven. Now, here was his selfishness and ingratitude again; for he proceeded to steal the wife of another man—a man, too, who had been one of his most ardent supporters against a world of detractors. Hans

von Bülow was this man's name—a man eminent as pianist, conductor, and editor of the classics of music. Bülow had married, in 1857, Cosima Liszt, an illegitimate daughter of the great virtuoso, by the Countess d'Agoult, with whom Liszt lived for years. Liszt and Bülow had been, in fact, the chief instruments in furthering Wagner's fame so far; and the Bülows had actually spent part of their honeymoon with Wagner and Minna at Zurich. What a queer mix up it was!

When later, Liszt heard of Wagner's inroads on Bülow's domestic peace, he broke with Wagner entirely, though the rupture was subsequently healed. As for Bülow, poor fellow! he expressed the wish that Wagner had been somebody else, so that he could have shot him! The full story cannot be told as yet, while widow Cosima still lives at Bayreuth. Bülow got his divorce, and Wagner got his Cosima. The marriage took place in 1870, but before that a son had been born to Wagner, the present Siegfried of the name, who conducts with his left hand, and fancies himself as a composer. Comment is superfluous!

Such were Richard Wagner's experiences with the "eternal womanly."

ANTECEDENTS OF JEWISH MUSIC.

[From the Philadelphia Review.]

A study of the music of the ancient nations leads writers to the conviction that the Jews were the one civilized people to whom music most strongly appealed from an emotional and spiritual standpoint. Music in Israel was a sacred art, the connecting link between God and man. We know that the plastic art was discouraged among our people by reason of the Mosaic antagonism to the symbolizing of religious ideas. "Thou shalt not make unto thee any graven image or likeness of anything that is in the heavens above or on the earth beneath, or that is in the waters under the earth." It was natural, therefore, that the twin arts of poetry and music should become the means of satisfying and expressing the deep emotional temperament of penitence for wrongdoing, his consciousness of sin, and to in hand, became the vehicles for Israel's moral aspirations, the Jew. Poetry and music, which have ever gone hand They alone could express his national joy, his sense of rethese great themes Israel has given powerful expression in the poetry and in the music of the Psalmist and the Prophet.

The pages of the Bible are replete with song and poem. Moses and his people sing a lofty song at the sea. Miriam, his sister, and her women compatriots sing, too, their song of victory. Majestic, indeed, must have been the music which accompanied these patriotic and religious outbursts: "Let me sing unto the Lord, for He hath triumphed gloriously—the horse and the rider hath He thrown into the sea. Who is like unto Thee, O Lord, among the mighty? Who is like unto Thee? Majestic in holiness, revered in praises, doing wonders? The Eternal doth reign forever and ever."

What mighty music must have risen from the hearts of the people as they sang the stirring song of Deborah, a mother in Israel, celebrating the victory of Israel over another foreign oppressor?

In the early days of the Kingdom, we find David, the sweet singer of Israel, the royal bard, ridding King Saul of the demon of melancholy by producing sweet music on the stringed instruments of his day. We can still hear the music of "The Lord is my shepherd" as it brings the king back to his true self. The name of David is associated with the fine lyrics of the Psalm Book and that Book of Psalms, the Songs of Zion, Israel's Song Book, has served to banish not only the melancholy of a Saul, but has sung the note of cheer and hope into the Jewish heart through the centuries-old night of sorrow. Indeed that book has set the nations singing; the song-book of David and Israel has become the song-book of the civilized world.

The Bible bears witness both as to the musical instruments used, and as to the nature of the musical performances of those days. Almost twenty instruments are mentioned and among them we find the harp, the dulcimer, the ten-stringed instrument, the lyre, the guitar, the flute, a kind of organ in the temple, the trumpet, several kinds of drums, the sistrum and cymbals. And we learn concerning the nature of musical performances that sacred music was always used in Divine worship. We are also told of military music, of triumphal songs of the nation, music at bridal processions and of funeral dirges.

We learn that in the days of David the number of musicians engaged in the Temple service was four thousand. Can we imagine anything more inspiring than the entrance of the Pilgrims on the national festivals of Passover, Shabouth and Succoth, when the great Pilgrim Psalms were sung by the four thousand Levites, accompanied by huge combinations of musical instruments? We can still see the inspiring march of the Pilgrim host met by a mighty chorus singing the fifteen "Songs of Degrees" as they wended their way up the Temple mount. Surely such musical magnitude surpasses anything dreamed of by a Berlioz or a Wagner.

It is worthy of note that two historical facts stand out in this story of music in the Bible, and these two facts

show how great was the power of Hebrew music, and how fully it must have been appreciated. In the first place, music was applied as a cure to nervous disorders, and again as a means of stimulating the imagination of the Prophets. As we have already seen, when King Saul became afflicted with attacks of melancholy, his attendants suggested to him, "Let our Lord now command thy servants which are before thee to seek out a man who is a cunning player on the harp and it shall come to pass when the evil spirit from God is upon thee, that he will play with his hand, and thou shalt be well," and then we read, "And it came to pass, when the evil spirit from God was upon Saul that David took the harp and played with his hand, so Saul was refreshed and was well, and the evil spirit departed from him." (1 Sam. 16:16-23.)

The use of music as an aid to the inspiration of the Prophet is shown in the story of the Prophet Elisha, who is summoned by the assembled kings of Israel, and Judah and Edom to prophesy before them. He comes and asks for a musician. As we read:

"But now bring me a minstrel—and it came to pass when the minstrel played that the hand of the Lord came upon him, and he said: 'Thus saith the Lord.'"

Most authorities agree that the Levites and the Prophets must have had institutions or schools for the practice of different branches of vocal and instrumental music.

That the songs of Zion must have been very beautiful, not alone to the Jew, but also to others, is strongly indicated in the fact that the Babylon captors ask the Jews to sing and play the songs of Zion, for we read: "By the rivers of Babylon we sat down and we wept when we remembered Zion. We hanged our harps on the willows in the midst thereof—for there, they that led us away captives asked of us song, saying, 'Sing unto us the songs of Zion.' Oh, how can we sing the Lord's songs on the soil of the stranger?" From out of all these songs of Zion, however, let us not forget to take notice of the greatest, which forms one of the little books of the Bible. It is called "Shir Hoshirim," the "Song of Songs." The Song of Songs mentions in its superscription that Solomon was its author. The remarkable statement is made in the book of Kings, in the Bible, with regard to this wise ruler, who seems to have inherited his father David's musical genius (1 Kings ch. 5, v. 12): "And he (Solomon) spoke 3,000 proverbs; and his songs were a thousand and five." Those songs have not come down to us, excepting this one called the "Song of Songs." This song is taken to be the celebration of a marriage. The two main characters are the bridegroom and bride—a shepherd

and a shepherdess. By some it is considered a musical drama dealing in the beautiful pictures of the pastoral life of Judea. These songs are hardly to be imagined without a musical setting at once tender and passionate.

With the fall of Jerusalem and the dispersion of the Jews all over the world, creative singing in Israel seems to have come to an end. In the synagogues of the dispersion some traditional melodies are supposed to have been preserved, but the harrowing experiences of persecution did not allow of musical composition. It was not until modern times that the singers of the synagogue, like Lewandowski and Sulzer once more restored the ancient classics to their proper place in the Jewish world of music.

Since the eighteenth century, however, since Israel has emerged from the life of repression from which it suffered so long, the Jew has begun to exert a great influence on the music of the modern world. With regard to the Jew in the music of the modern world, the observation is made that all along the path of musical development, the Jew has ever been near at hand. In studying the distribution of populations, musical authorities notice that wherever the Jewish element has been greatest, there also a musical element has soon become conspicuous. It is observed that an ever-growing interest in music, as studied in Europe seems coincidental with the actual numerical increase of Jews. Germany, Austria, Poland, Little Russia and Bohemia are countries where the Jews are concentrated, and these places are likewise the world's richest harvest field in music. These are the countries that have given birth to Beethoven, Mozart, Haydn, Schubert, Schuman, Liszt, Dvorak, Wagner and Tchaikowsky.

It is not necessary, however, when one attempts to point out the influence the Jew has had on music of the modern world to behold—as some authors profess to see—a Jewish physiognomy in every virtuoso's face, to find a suggestion of Jewish origin in every great composer's name. Without this all-embracing tendency, born of the desire to justify a theory, the halls of fame in the "Temple of Music" have enshrined many a name whose bearer was of undoubted Jewish origin. We need only to mention from among these: Moscheles, Herz, Halevy and Hiller, Rosenheim and Schulhoff, David and Goldmark, Meyerbeer, Moskowski and Joachim, Offenbach, Mendelssohn and Rubinstein. It has been held by some that Glinka and Borodin, Wagner and Mozart were of Jewish extraction; that Wagner was the son of a Jewish father, Ludwig Geyer, whose name he bore until the age of fourteen. Of Mozart the anecdote is related that when as a prodigy he appeared before Marie Antoinette she pro-

nounced that a genius must not "be a Jew," and for the rest of his life Mozart was a Christian. This may be, and doubtless is, a legend, but how true to the history of Israel is the spirit of that story. Many, indeed, are the great geniuses of our people who have had to fore-swear the religion and history of their fathers in order to obtain a hearing before the non-Jewish world. Today, happily, that condition has become unnecessary.

Though many are the Jews whose names have graced the roll-call in the world of music, as composer, performer and conductor, it cannot be held that there is today a national Jewish music. Great composers of Jewish extraction belong of necessity to that country in which they happen to be born, or in which they happen to live longest. There can be no strictly Jewish music until, as of old, the Jew has a center on his own land. The cry of the Babylonian exile holds true: "O, how can we sing the songs of Zion on the soil of the stranger." Little wonder, therefore, that Meyerbeer, the cantor's son, established French grand opera, and Offenbach, another cantor's son, gave the Parisians a basis for French operetta. Mendelssohn, the grandson of the great Rabbi, wrote oratorios more closely in sympathy with the Protestant phase of the Christian Church than did any other composer, and Rubinstein, although constantly opposed to nationality in art, nevertheless produced music far more easily appreciated by the Russians than by foreign audiences, and yet, though there is no strictly Jewish music, there is to be seen in the music of composers like Mendelssohn and Meyerbeer, the Jewish influence which, as Leroy Boileau so well puts it, asserts itself in "The stern voice of the Old Testament, which re-echoes here and there in 'Le prophete.'"

Another great reason given for Jewish genius in music is the traditional nature of the synagogue ritual. For centuries during the regime of the Chazan, who chanted the ancient service, the Jewish soul was filled with music, which now in happier times is being given to the world by Israel's gifted children. In fact, musical authorities have shown that composers like Meyerbeer and Mendelssohn exhibit peculiarities in their composition which remind them very strongly of the synagogue music, and since, not the least of all the reasons, that from among the arts, in music the Jew can still, for historical reasons, best express the deep emotion of his soul, we may expect that in the future the Jew shall continue, as in the past, to add many a name to the roll-call of the Jew in music.

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